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The New Battle for Harlem, by Orde Coombs

The Young and the Riklis, by Anthony Haden-Guest

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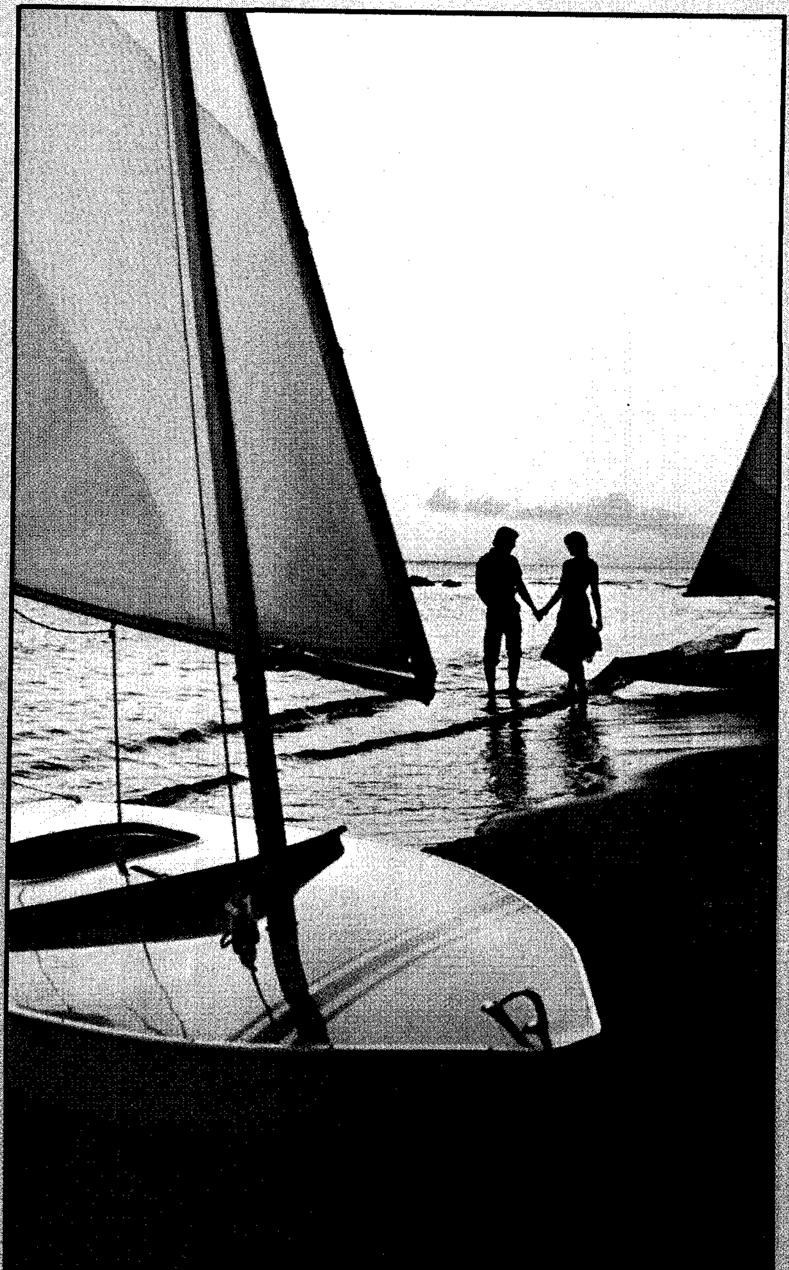

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lester hayatt

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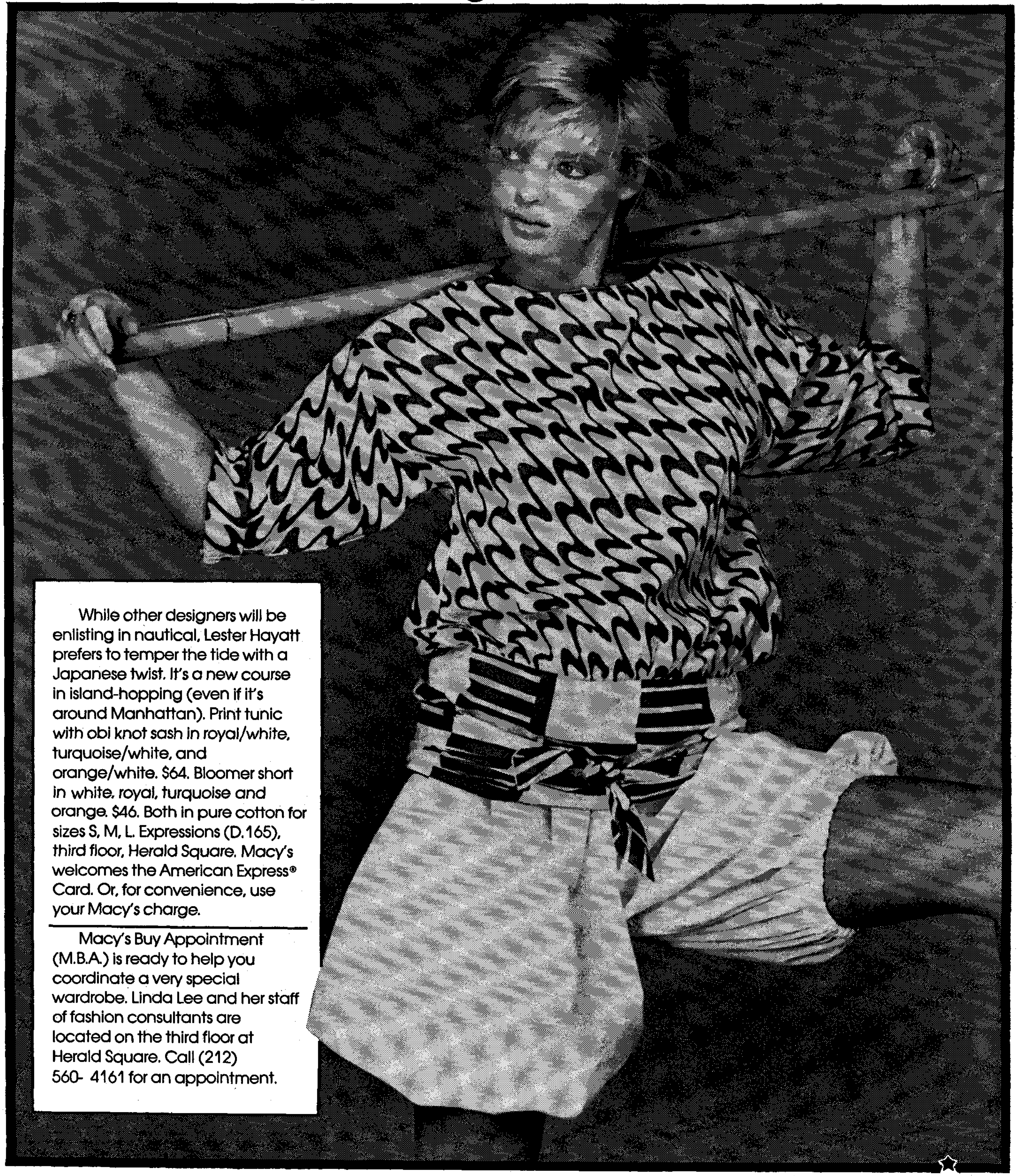

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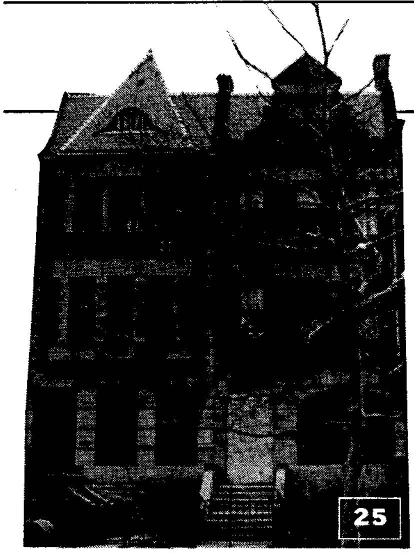
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The New Battle for Harlem

By Orde Coombs

Five years ago, you couldn't *give* away a house in Harlem. Now everyone is scrambling for property there—particularly for twelve choice brownstones the city owns and recently put into a lottery. With available living space exhausted elsewhere in the city, middle-class whites are in on the mad dash, which has triggered the anxiety of current Harlem residents. They may be eager to see the past glory of their neighborhood revived, but most don't believe that gentrification and the influx of whites will work to their advantage.

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The Young and the Riklis

By Anthony Haden-Guest

She is Pia Zadora, the 25-year-old Dubonnet blonde, who is about to be sprung on us in a big way. He is Meshulam Riklis, the Israeli-American emperor of Rapid-American Corporation, which happens to own Dubonnet. He also owns Par-Par Productions, which is subsidizing Zadora's first three movies, and the lavish Las Vegas hotel at which Zadora sings. At 57, Riklis has always prevailed in his controversial business dealings. Now he is Pia Zadora's husband, and he is determined to make her a star.

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How to Hire a Pro

By Stephen M. Pollan
with Raymond and Ronald Roel

Why wait until you're in the middle of a crisis to choose the expert—the lawyer, C.P.A., investment adviser, or interior designer—who can rescue you? And why rely on mere word of mouth or the recommendations of friends? There are better ways to make a sound selection, and here they are: all you need to know to find a first-rate professional, *and* how to set up a relationship that will be long-term, affordable, and beneficial to you both.

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Photograph, bottom left: Paul Harris.

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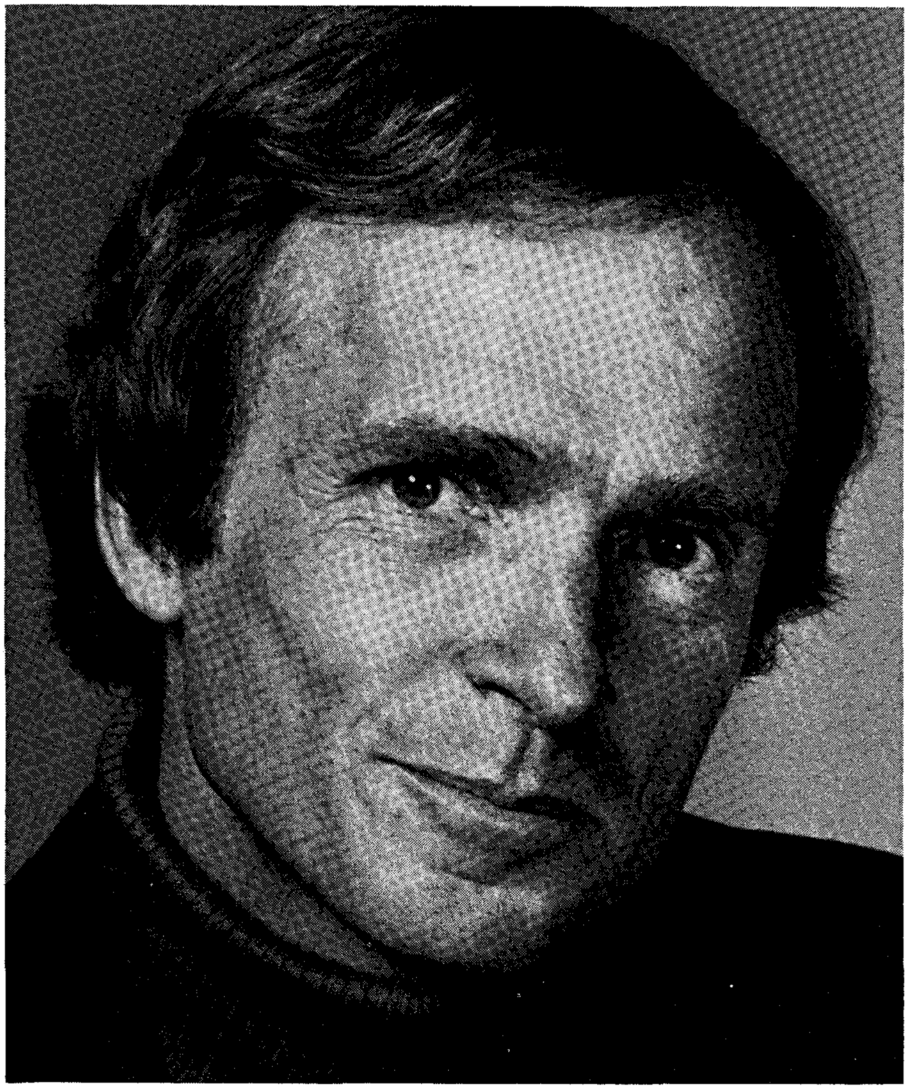

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Jan. 26	Hunter College Playhouse, 695 Park Ave., N.Y., N.Y.	6:00 p.m. & 8:00 p.m.
Jan. 27	Half Hollow Hills High School W., 375 Wolf Hill Rd., Dix Hills, N.Y.	7:30 p.m.
Jan. 28	Chemical Bank, 59 W. 86th St., N.Y., N.Y.	6:00 p.m.
Jan. 28	White Plains Public Library, 100 Martine Ave., White Plains, N.Y.	7:30 p.m. & 9:00 p.m.
Feb. 3	Orange & Rockland Co. Utilities Bldg., Spring Valley Auditorium, 75 W. Rte. 59, Spring Valley, N.Y.	7:30 p.m.
Feb. 4	Hofstra University Student Cntr. Theatre, N. Campus, Hempstead Tpke., East Meadow, N.Y.	7:30 p.m.

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LETTERS

Grand Slam

CONGRATULATIONS FOR YOUR CONtinued efforts to serve our city and metropolitan area. You have surely hit the mark with four spectacular cover stories in recent months: Nick Pileggi's "Wounded City: What's Happened to Our Life Here?" [November 2], a most accurate account of life in New York that, hopefully, will result in some corrective action; the moving account of Denise Cohen's life and death ["Living on the Edge," by Rinker Buck, November 30]; the story involving St. Bart's ["Holy War on Park Avenue," by Marie Brenner, December 14], which had neither the shocking realism of the first nor the mysterious tragedy of the second but did realistically portray one of the most powerful institutions (the Episcopal Church) in our city; and "The Homeless: The Shame of the City" [by Randy Young, December 21]—what more can be said about this shameful waste of humanity? Hats off to your magazine!

Jack Acker
Lyndhurst, N.J.

When They're on the Street

RANDY YOUNG WOULD HAVE US BELIEVE that the sudden upsurge of homeless people is a function of the "wholesale release" of patients from state hospitals ["The Homeless: The Shame of the City," December 21]. In fact, the sharpest decline in the state-hospital census occurred in the late sixties through mid-seventies, and there has been very little decrease in the past four years. A recent State Office of Mental Health study conducted at the Men's Shelter revealed that at the most 20 percent of the men seen at the shelter had been in a state hospital for the treatment of psychiatric problems, and more than half of these men were discharged over five years ago. Moreover, only 16 percent of shelter residents were found to warrant referral for mental-health services.

We agree that some homeless people are mentally disabled. The State Office of Mental Health is providing service in the shelters and is hospitalizing any homeless person in need of inpatient care who had been in a state hospital. But the major causes of large numbers of persons being without a home are the ravaging of low-income housing, the continued economic recession and high inflation that hit hardest at those with

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, New York 10017.

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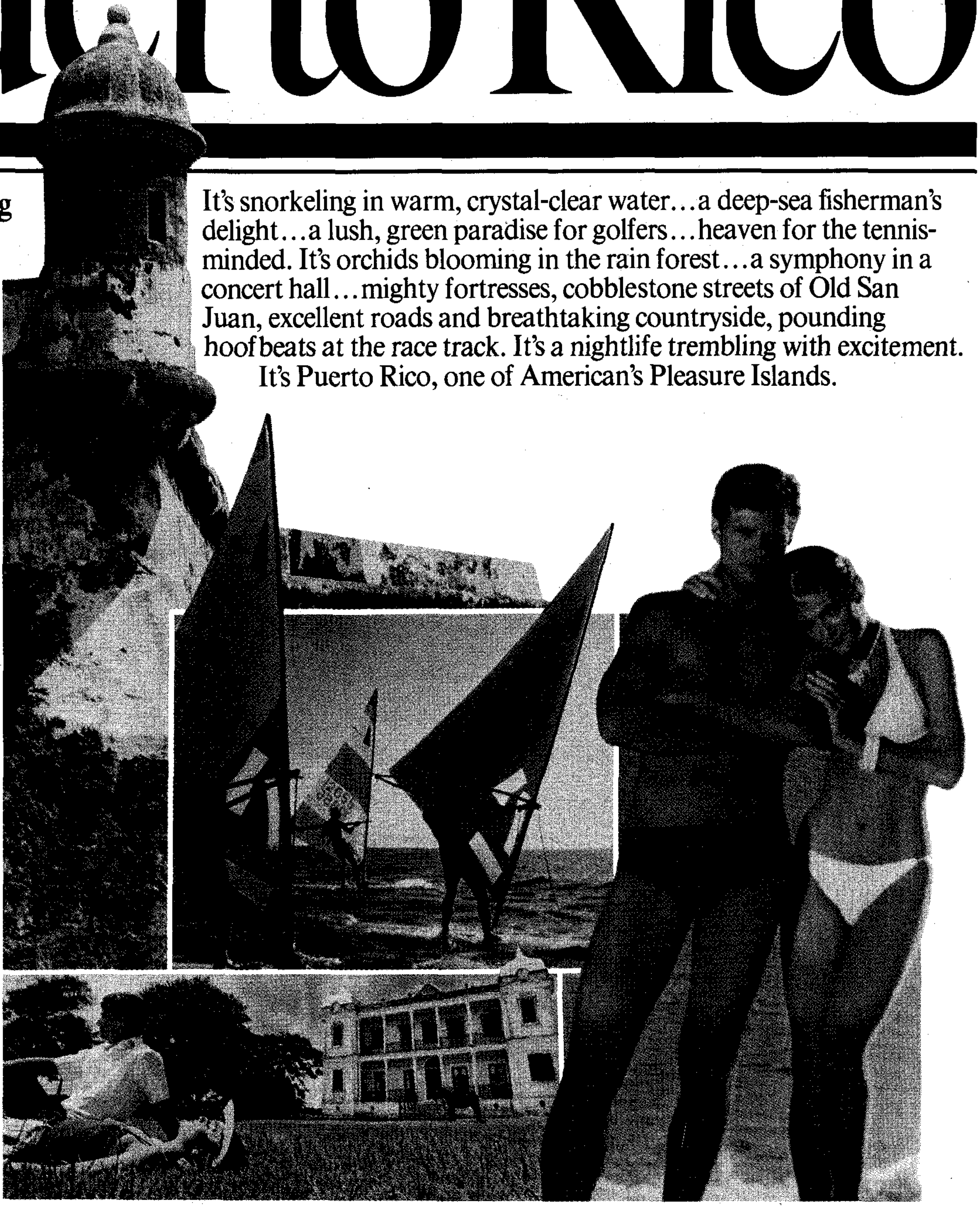

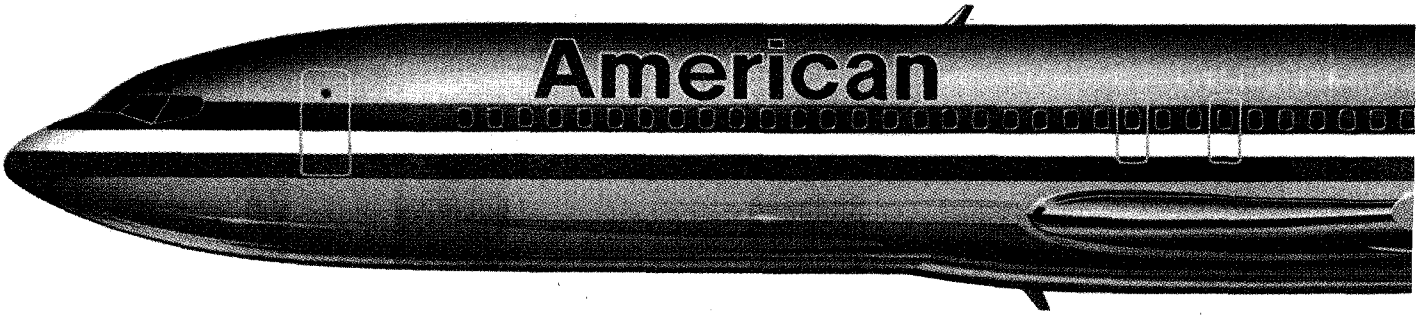

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the least, and cutbacks in various social-welfare programs. If we are to address the problems of the homeless, we must be aware that the majority are young (median age: 35), from minority groups (84 percent), chronically unemployed (over 50 percent), and with no history of psychiatric hospitalization (80 percent).

Sarah Connell
Regional director, New York State
Office of Mental Health
Manhattan

I WISH THE ARTICLE HAD BEEN WRITTEN from a different viewpoint—that of the beleaguered middle-class working person who has to abide the city's homeless. After paying taxes to help support some of these people *and* exorbitant rents, we still find ourselves stumbling over them on our doorsteps. In my otherwise respectable neighborhood, for example, we have a resident crazy. If she is not befouling the vestibule of our apartment house, she is out on the sidewalks yelling at the top of her lungs for hours (usually the wee hours). Requests to the precinct have met with responses varying from outright dismissal ("We have no cars available") to offers to take her to a shelter. Whether the latter is done or not I cannot say. I do know that our superintendent's several attempts to remove her from the building have had only a few minutes' or hours' or days' effect, and then she is back. What other recourse do we have? I do not see objectively how these people are *my* responsibility, *my* problem, or *my* city's shame.

Name withheld
Manhattan

THE HOMELESS DESERVE OUR COMPASSION. They will not receive it when the issue is obscured by a large-scale influx into a community, or when large homeless populations are kept out of certain communities at the expense of other communities that carry more than their share of the responsibility. I know that my community, the Lower East Side of Manhattan, which is the home of the Bowery Men's Shelter, would welcome the opportunity to share the responsibility of caring for the homeless equally with the rest of the city's neighborhoods.

William E. Rapfogel
President, South Manhattan
Development Corporation
Manhattan

Beauty Is Truth, Truth Beauty

THE ATTIC RED-FIGURED KYLIX ILLUSTRATED on page 66 of Carl Nagin's article "First, the 'Hot Pot'—Now, the 'Un-cup' " [December 7] is not the vessel by the painter Euphronios on display at the Getty Museum, as the caption indicates. What is shown is the inside of a cup, perhaps by the Nikosthenes Painter, which was shown to visitors of the Met-

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From our extensive collection: Natural Blackglama® mink in a flattering silhouette with scalloped hem. Prized, fully let out female pelts. Chamois soft white leather. Hand finished lining. We've even included a full-skin fling with mink tails that you can toss over your shoulder or wear as a belt. Not $6,000 to $10,000 as you might expect. But $3,875 because it's us.

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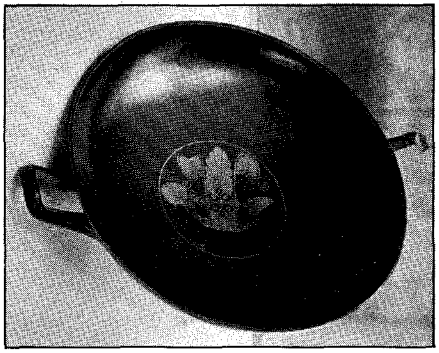
The Top Quality of a High Priced New York
Restaurant at Affordable Prices *

*Our menus are not printed in French
and we are not in a high rent district.*

ropolitan Museum of Art, in New York, from June 13 to October 5, 1969, in the exhibition "Greek Vases and Modern Drawings From the Collection of Mr. and Mrs. Walter Bareiss." The cup illustrated is not, and never has been, "controversial" and should not be attributed to Euphronios.

Dietrich von Bothmer
Chairman, Department of
Greek and Roman Art
The Metropolitan Museum of Art
Manhattan

Editor's note: The controversial "uncup" referred to by Carl Nagin is pictured correctly on the opening page of his article. The cup interior shown on page 66 is, as Mr. von Bothmer points out, not the same vessel. The interior of the correct cup appears below. Since publication of Nagin's article, the Getty has removed the cup—and another Euphronios piece also mentioned in the article—from display indefinitely. The museum has declined to comment on the removal.



The Fan in the Gray Flannel Suit

I RARELY WRITE FAN LETTERS. HOWEVER, I wanted to tell you what a superb job Bernice Kanner is doing ["On Madison Avenue"]. She adds a dimension to the news and discussion of advertising that goes beyond the kind of reporting I usually read in the trade press.

Rena Bartos
Senior vice-president
J. Walter Thompson Company
Manhattan

Manor War

COME ON NOW, FOLKS—LET'S FINALLY get this quotation right ["Letters: To the Manor Born," December 7]. "But to my mind, though I am native here/And to the manner born, it is a custom/More honor'd in the breach than the observance" (*Hamlet*, by William Shakespeare).

Sheila de Simone
Manhattan

Editor's note: Sorry, but we couldn't resist the *pun*, which referred to letters about an article on the old families of the Hudson Valley and their ancestral homes ("The Last Aristocrats," by Christopher Norwood, November 16). ■

Photograph by J. McHugh/Sygma.

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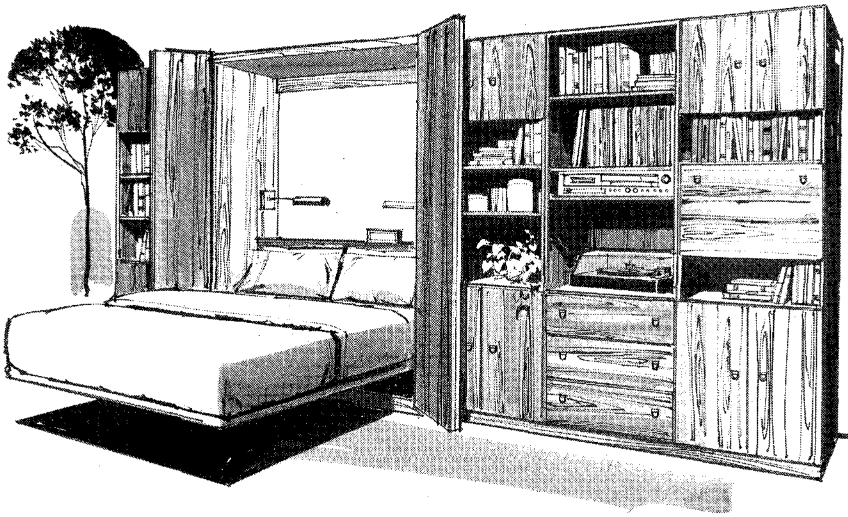

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on Lockwood wall storage systems. Lockwood's incredibly flexible storage system can solve your problem of too little space and not enough organization. We have units to answer almost any need, including wall systems, closet systems and our famous concealed Bed. The look is neat and clean, perfect for matching today's lifestyle.

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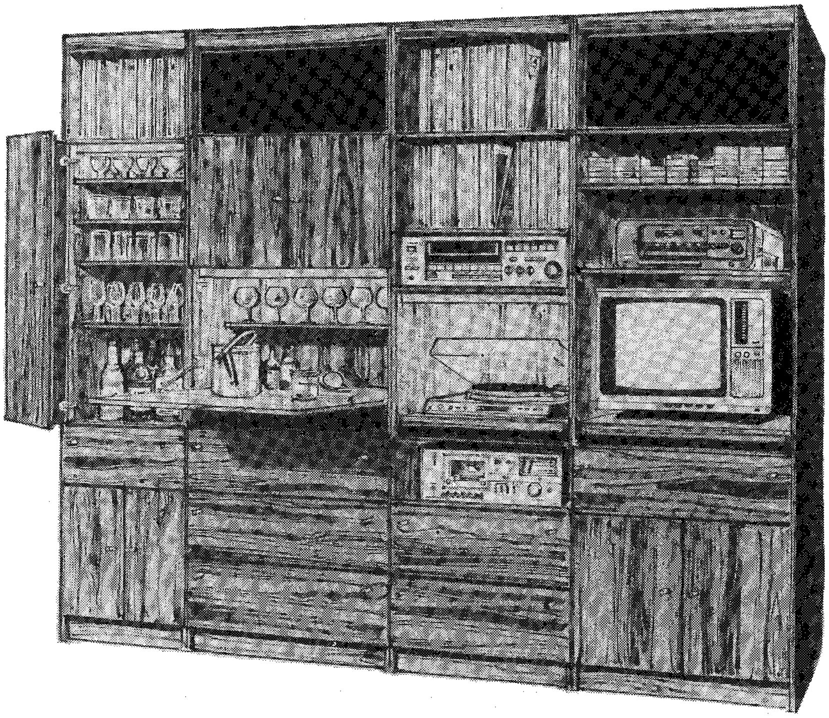
with your room measurements and storage problems, and one of our professional design staff will make a drawing of the storage system that works best for you. We'll also draw a floor plan to show how the system will fit into your room. At a price that will fit into your budget. Because the system is free-standing, the units of course are moveable. This means less total cost than built-ins... and no messy "on site construction".



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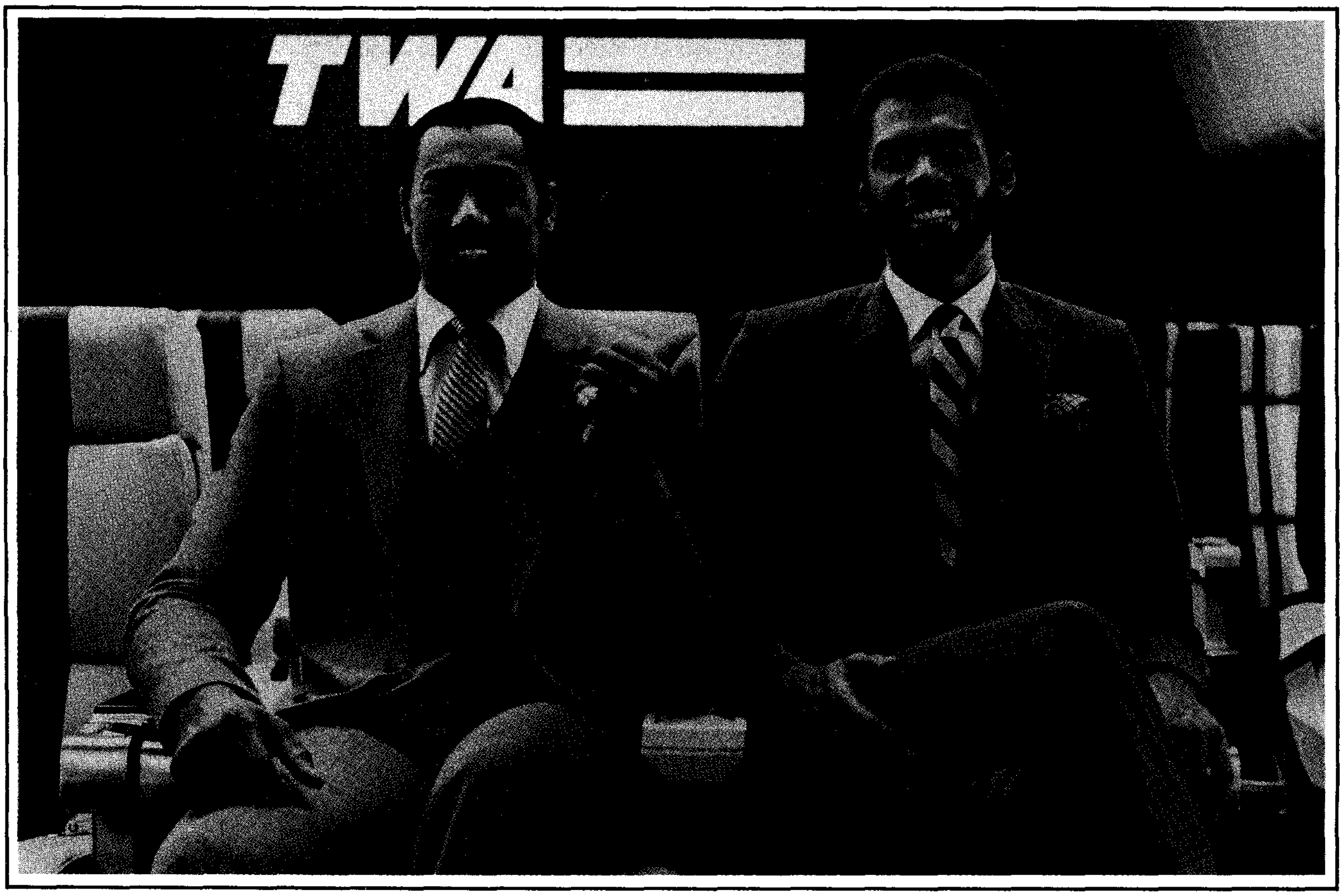
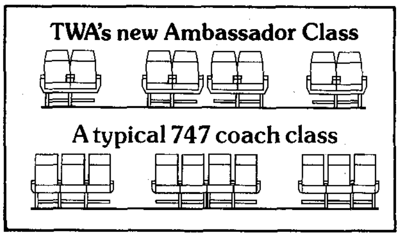


"TWA's new business class has enough room for anybody. Even a big guy like Kareem."
Wilt Chamberlain, 7'1"

"Yeah, and if I'm comfortable imagine how comfortable a little guy like Wilt is."
Kareem Abdul-Jabbar, 7'2"



Introducing a brand-new way for business fliers to fly coast to coast—TWA's new Ambassador Class. A business class specially designed to give you more room than coach.

Fewer and wider seats

Ambassador Class is in a separate cabin, with bigger and wider seats. And since there are less seats, you can be certain of being less crowded.

Complimentary cocktails. Filet mignon.

And there are other extras besides extra room. Like special Ambassador Class Check-In.^{sm} Complimentary drinks and appetizers. And on most flights you get a choice of four entrees, including filet mignon, all served on china and linen. Plus the comfort of America's favorite widebodies, because Ambassador Class is available on every nonstop 747 and L-1011.

TWA's new Ambassador Class. It's roomy enough for anybody—even if you're over seven feet tall. Just imagine how roomy it'll be if you're *under* seven feet.

Special trial bonus

As a bonus for trying Ambassador Class, TWA will give you double mileage toward your Frequent Flight Bonus^{sm} for any flight before February 28, 1982 on which you fly Ambassador Class.

You're going to like us TWA

INTELLIGENCER

Wrench Seen In Pipeline Law

THE ENERGY COMPANIES that are counting on consumers in New York and elsewhere to foot part of the $40-billion tab for the Alaska natural-gas pipeline may face a surprise.

The companies building the pipeline successfully lobbied for legislation authorizing consumer funding through a hike in utility bills that critics estimate could reach $12 a month.

But opponents of the funding arrangement—who include New York congressmen and Ralph Nader—think the legislation is legally flawed because the House passed it twice. (There was a technical error the first time.) They plan to challenge it this month in federal court, citing an act that bars Congress from voting on pipeline resolutions more than once in any 60-day period.

"If we get an injunction, they can ask for another vote," said an opponent on Capitol Hill. "But this is an election year, and who's going to vote to make poor consumers pay for a project that sophisticated analysts at big banks have concluded may never be completed?"

Stew Gets Stirred Over Blair House Kitchen

Bouterin: *Something cooking.*

HAVE FOREIGN DIGNITARIES been finding that the food at Blair House isn't up to their four-star expectations?

That seems to have been the conclusion of Nancy Reagan's friend Betsy Bloomingdale. Bloomingdale put out feelers last fall to recruit a top-class Parisian chef who, as she is said to have described it, would work at the nation's official guest quarters. At the time, another Reagan friend, Leonore Annenberg, was U.S. chief of protocol, responsible for supervising the residence.

"Mrs. Bloomingdale asked me to help find a chef," said Sirio Maccioni, who owns Le Cirque, the East 65th Street restaurant.

Le Cirque called in a firm of Paris restaurant consultants, which told *New York* that the chef was for Blair House. The firm, Yanou Collart, recommended French chef Antoine Bouterin.

Last week, however, Bouterin was still awaiting a reply to the résumé that he'd sent off and the chef had taken a job at Le Périgord on East 52nd Street.

It appears he'll be staying there. Annenberg resigned this month and she now insists the chef being sought was for her personal residence.

A spokesman for the protocol office said there's no current plan to replace the Blair House chef. "An elderly lady has cooked there since the 1960s," he said. "Everyone is overjoyed with her."

Do You Look Like This Man?

Fitzgerald: *Movie role.*

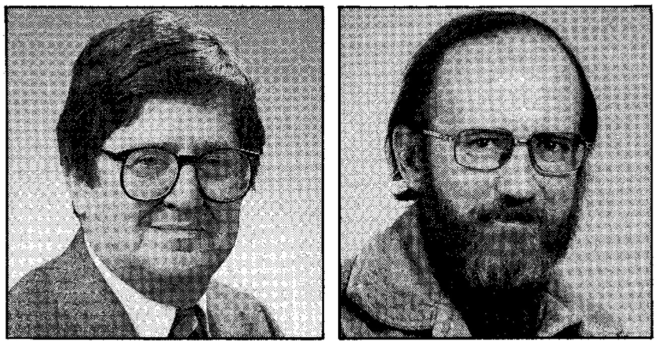
AN UNIDENTIFIED MOVIE company is looking on this side of paradise for the image of a departed literary hero.

Beneath pictures of F. Scott Fitzgerald, ads that have been appearing around New York at places like the Yale, Harvard, and Princeton Clubs say, "If you or any of your friends look *exactly* like this man, there is a part in a major motion picture." (Fitzgerald was a Princeton man.) The ad refers callers to a number at the N.B.C. television complex that is answered by Paula Herold, a casting director.

Herold would only say that the look-alike is needed for a non-speaking role in a movie about the Fitzgerald era. "We wouldn't object to having a professional actor, but we had no luck," said Herold.

She added that the project is "very secret."

'Times' Book Reviewer Panned by Editors


Rosenthal, Leonard: *A name in the acknowledgments.*

JOHN LEONARD HAS BEEN reviewing books at the New York *Times* for years, but some publishing insiders claim he has set back his career at the paper by panning Betty Friedan's latest work, *The Second Stage*.

"He was told [*Times* executives] were unhappy about the review, and they made plenty of noise about it," said one source. "Now his reviews for the daily *Times* have been cut back from two a week to one."

The insiders think they've detected a basis for the official unhappiness. The book's acknowledgments thank *Times* executive editor Abe Rosenthal.

In his review, Leonard defended radical feminists against Friedan's contention that they had stalled the women's movement.

Rosenthal couldn't be reached, but *Times* deputy managing editor Arthur Gelb denied any reprisals for the Friedan review. "I did say to John that I thought he was a little hard on that book, but I wasn't in any way scolding him," insisted Gelb. "John's an extraordinary writer, and I thought it would be a good time to change his routine," he added, saying that Leonard will now be turning out other articles elsewhere in the paper.

Meantime, the *Times* has announced that it's added four women to its previously all-male reviewing staff.

BY SHARON CHURCHER

Photographs: top, Dan Wynn; center, Culver Pictures; bottom left and right, the New York *Times*.

Lana and Lamas: Again, Sort Of

WHEN LANA TURNER MAKES her television comeback next month on the C.B.S. series *Falcon Crest*, the episode will be titled "Reunion."

There's a small irony in that, since the actress will be performing along with Lorenzo Lamas, one of the show's featured stars. He's the son of actor Fernando Lamas — with whom Turner had a much-publicized romance in the 1950s.

Fernando, who has guest-directed some *Falcon Crest* episodes, married Lorenzo's mother, Arlene Dahl, after ending the romance with Turner. "It's all sheer coincidence," said a *Falcon Crest* press agent.

Lamas, Turner: *Paired in '52.*

"It could well be the case that this show brings back a few memories for her," suggested Turner's business manager, Jess Morgan.

Warner Faces Taylor's Fate

Warner, Kelley: *A call to the publisher.*

KITTY KELLEY, WHO RECENTLY came out with a racy biography of Elizabeth Taylor, is now turning her sights on Taylor's estranged husband, John Warner. She's preparing a profile of the Virginia senator for *The Washingtonian*—a development that's said to have spurred a frantic call by Warner to the magazine.

"He told the publisher he would cooperate, but not with Kitty Kelley," said a source.

A Warner aide said the senator was merely indicating that he was available for "a reporter to do a firsthand interview," adding, "I don't believe Kitty Kelley is a full-time *Washingtonian* reporter."

The magazine's senior editor, John Sansing, said Kelley will keep the assignment. "We will certainly ask Kitty to attempt to interview the senator," he said. "She made fifteen attempts without getting an interview from him before her book on Elizabeth Taylor was published." Kelley's manuscript will include the text of a purported love letter Warner sent Liz.

Right Rally Gives Nod to Left

AMONG THE SPEAKERS ADdressing a $1,000-per-person fund-raiser for arch-conservative groups in Washington this week will be Russell Hemenway. That's the same Russell Hemenway who's the director of the National Committee for an Effective Congress, the oldest liberal political-action committee in the country.

Hemenway told *New York* that he saw the invitation as a chance to do missionary work. (His counterpart, Terry Dolan of the National Conservative Political Action Committee, helped organize the event.)

"My presence won't help their money-raising efforts, but it will give me a chance to confront these outrageous people," he said.

Coming: Another Evolution Revolution

THOUGH AN ARKANSAS judge just ruled that creationism isn't a science, a new attack on evolutionary theory is about to be unleashed in this country.

Rupert Sheldrake's *A New Science of Life*, which will be brought out here this spring by a Houghton Mifflin subsidiary, polarized the scientific community when it appeared last year in England.

Sheldrake, a former director of biochemistry at Cambridge University, decries Darwinism and DNA, in the book. He contends that experiments with rats have demonstrated that if a creature in one place learns something, members of its species—who may be thousands of miles away—will automatically "tune in . . . across space and time to the experience." This couldn't be due to inherited genes, because the rats were unrelated, Sheldrake argues. Rather, the form and behavior of organisms are shaped by non-material "fields." He goes on to raise the possibility that the universe was created by a "transcendent conscious being."

"Improbable? Yes, but so was Galileo," said an admiring review in one British scientific publication. However, *Nature* magazine fumed that the book was becoming a rallying point for creationists, who believe everything was created suddenly by God. "His book is the best candidate for burning there has been in many years," said this journal.

H.B.O. Sinks Pay-TV Pirates

FOR THE TIME BEING, NEW York stores are going to have to sideline those microwave antennas they've been advertising for bootlegging pay-television programs.

Described as "rooftop liberation" in a forthcoming issue of *Home Video* magazine, the antennas have been in hot demand. They intercept Home Box Office's signal from the Empire State Building and sell for $154.95.

But H.B.O., which charges its legal subscribers $8 to $10 a month, obtained a preliminary federal-court order recently banning sale of the devices by 21 outlets.

The order also calls a halt to ads for the antennas that had urged, "No monthly charge. No cable required. Enjoy first run movies . . . plus more."

Luxury Hotel For West 57th?

A FATHER-AND-SON TEAM of developers is said to be talking about building a luxury hotel or office building on West 57th Street.

A real-estate-industry source said last week that Peter Feinberg and his son David are the developers behind Laramie-Dawson, a company that has bought some property one building down from the Russian Tea Room and next to a building owned by the Lefrak corporation ("Intelligencer," January 11).

"A European hotel chain is interested in going into a building they may be putting there," said the source. "The Feinbergs wanted to buy out Lefrak, but the firm is holding out to be a partner in their deal."

Neither the Feinbergs nor Lefrak officials returned *New York*'s calls.

The Tea Room has turned down recent offers from unidentified developers, and the Lefrak firm has said it plans to tear down the building it owns next to the famous restaurant.

Photographs: top left, Wide World; top right, Sigrid Estrada; center, U.P.I.

The Bottom Line/Jack Egan

THEY FLY THROUGH THE AIR WITH THE GREATEST UNEASE

The Deregulation Blues

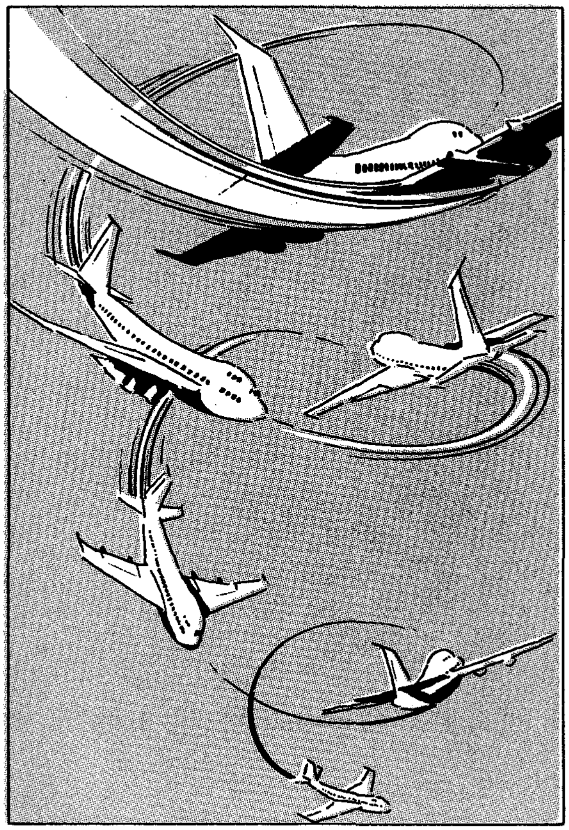
"WE'RE GOING THROUGH A VERY TRAUMATIC period in the airline industry," says C. E. Meyer Jr., president and chief executive officer of Trans World Airlines, and hardly anyone in the business would disagree. The only way the industry can return to profitability, he continues, "is either through a pickup in airline traffic, which will start filling up the industry's empty seats, or through continued suffering from a weak economy, in which someone eventually goes out of business." Last week's tragic Air Florida crash, the first for a domestic airline in more than two years, has only added to the pall hanging over the industry.

"The three years ending with 1981 will be the worst in the airlines' history for a comparable time period," notes a report issued recently by Goldman Sachs airline analysts Michael Armellino and Dolores Duncan. They expect an even rougher time in the first quarter of 1982, but foresee some improvement in industry profits by year-end, if the economy and consumer spending bounce back. "The most significant development in 1982," they add, "which cannot be built into our assumptions, may be the bankruptcy of a sizable airline."

Robert Joedicke, airline analyst with Lehman Brothers Kuhn Loeb, agrees. "There are definitely going to be fewer airlines over the next couple of years," he predicts.

The major carriers will all announce their 1981 financial results in the next few weeks. Their combined 1981 operating losses are expected to exceed $400-million. This will surpass the record operating-loss total of nearly $350 million registered in 1980. There are, of course, wide differences in the financial health and profitability of individual carriers, but nearly all the airlines have been hit hard by the 11 percent decline in passenger travel over the last two years, an unprecedented drop.

While no one likes to talk about specific candidates for bankruptcy, the names of the financially weakest carriers are well known in the airline industry and in financial circles. Leading the list is Braniff, whose difficulties have been well documented in the press. Continental and Western are also near the brink and could weaken further if business does not improve soon. Pan American World Airways continues to suffer heavy losses but bought itself some maneuvering time with the sale of its Intercontinental Hotels subsidiary last year for $500 million. Eastern is expected to stay deep in the red in 1982. It, too, faces an uncertain future.



Delta and Northwest, however, continue to show positive earnings and have strong balance sheets. And USAir, formerly Allegheny, has also managed to stay comfortably in the black. The large transcontinental airlines, United, American, and T.W.A., can probably survive an industry shakeout because of their fundamental financial strength, and smaller, regional carriers, such as Ozark and Piedmont, are generally quite healthy. Nonetheless, the industry as a whole is engulfed in a tide of red ink.

What has happened to put the business into such a bind? According to Meyer, one of the industry's leading executives, the current woes are due to the weakness of the economy generally, which has deterred all types of travel, and the aftereffects of the deregulation of the domestic-airline business in 1978.

"You can't talk about this period without talking about deregulation," says Meyer. "In the face of a recession and a decline in traffic, we've seen new airlines come into existence and others add capacity." The struggle for more business has led to discount-fare wars on heavily traveled routes like New York to Florida and New York to Los Angeles. But the highly promoted discounts have not generated enough travel to compensate for the discounts.

"We've seen very aggressive competition in the airline business, which deregulation called for," Meyer observes. "But the consequence is that the industry as a whole has been unprofitable."

He sees no rational way to reduce this overcapacity and notes that even the most financially troubled carriers have tried to improve their lot by seeking a larger piece of a shrinking ridership pie.

The swiftest and most brutal solution to the industry's woes would be for at least one carrier to go out of business. Nobody hopes for this, but it is becoming more and more likely.

"With so many airlines in difficulty, bank lenders have become very skittish, seeing some of their loans in jeopardy," Meyer says. "And the insurance companies haven't stepped up to make loans for quite some time." As a result, the airlines have had to lease equipment rather than buying it outright and are selling their investment tax credits to banks. "This deterioration in the long-term-funding situation for the airline industry is where we have hurt ourselves the most," Meyer adds.

The discount fares introduced in more and more travel markets have benefited the consumer as they offset a series of increases on regular fares. But many restrictions that formerly kept business travelers from utilizing these rates have been lifted. Since full-fare business travel is the bread and butter of airline profitability, the shift to discounts has cut industry revenues drastically. According to Meyer, normal coach fares accounted for 40 percent of T.W.A.'s domestic business three years ago but only 20 percent today.

On top of everything else, the profit woes of many carriers will make it very difficult for them to buy the new airplanes that they're scheduled to receive in 1982 and thereafter.

All these problems taken together

Illustration by Andrea Baruffi.

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suggest that a major shakeout of the domestic-airline business in the next eighteen months is inevitable. Only the most optimistic forecasters predict that a bounce back in airline travel this year could eliminate the threat of major bankruptcies. "A year from today we should begin to see how the industry is going to revise itself," says Meyer. The bad news for the traveler is that any restructuring that moves the airline industry back into the black will probably mean higher average air fares.

Deregulation of the airlines should ensure that the carriers whose costs are the lowest will thrive. That is the ultimate cost protection for the air traveler. Airlines that can't compete will, sooner or later, go out of business. That's what deregulation is all about.

Moon Drops

BEFORE THE STOCK MARKET OPENED FOR trading on Monday, January 11, predictions were widespread that the Dow Jones industrial average would register a smart advance. This was because the Justice Department had just settled long-standing anti-trust suits against American Telephone & Telegraph and International Business Machines. Both companies' stock prices are used in computing the Dow.

But when trading ended, the market index was down more than sixteen points. One forecaster who was not perplexed was Arch Crawford, publisher of his own investment newsletter, *Crawford Perspectives*. Crawford, who uses astrology and planetary movements to predict stock-market trends, believes he has found a connection between lunar eclipses and stock-market declines.

Last October he wrote that September's sharp drop following Joseph Granville's predictions of worldwide stock-market declines was really due to a near-lunar eclipse. The previous eclipse, on May 4, 1981, had been followed by a market plunge of more than sixteen points. In that same October newsletter, Crawford noted that the next eclipse was to occur January 9.

Sure enough, there was that surprise drop on January 11, the first day of trading following the weekend eclipse. "It surprises me as much as it surprises anyone," admits Crawford. He has achieved an uncanny record using lunar changes and planetary movements to forecast swings in the market.

Crawford currently prophesies that the market will gain about 100 points by February 21—as a result of the retrograde motion of Mars in the night sky. "After that, through March, the market will be mostly down," he adds.

For true believers and skeptics alike: The next lunar eclipse will take place July 6. ■

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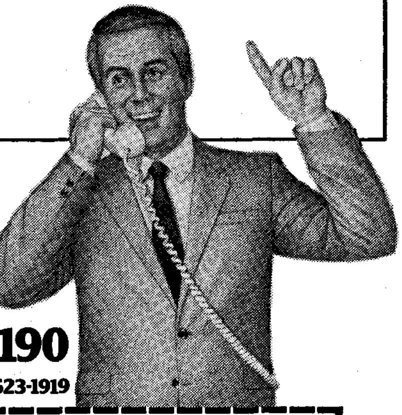

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Biggest Game, Biggest Bucks

LAST YEAR, ADVERTISERS SHOOK THEIR heads, groaned, reached deep into their pockets, and shelled out close to $275,000, N.B.C.'s asking price, for a 30-second spot on *Super Bowl XV*. Those were the highest-priced commercials in television history.

This year, the headshaking has been more vigorous, the groaning louder, and the reaching into pockets deeper. C.B.S. priced each 30-second spot on *Super Bowl XVI* at $345,000.

No one actually pays that much. To do so would be like buying a washing machine at list price. The $345,000 rate-card quote is, in effect, a starting point for negotiation—Atari, for example, will have spent $334,000. And for many advertisers, the spots are part of a package deal for, say, the whole football season. But when the last field goal has been kicked and the locker rooms finally emptied, advertisers will have paid more for these super spots than for any commercial time ever bought before.

By contrast, C.B.S. asked $250,000 for a 30-second spot on the much-ballyhooed "Who Shot J.R.?" episode of *Dallas.* And a half-minute during the World Series this year went for around $150,000. The average 30-second prime-time spot fetches $80,000.

Advertisers are complaining about the exorbitant price but paying it anyway. And they don't seem to mind that they'll be packed in with other advertisers hawking competitive products. All 23 minutes (or 46 30-second availabilities) on next Sunday's game were snapped up by Christmas. More than a score of companies are betting heavily on the American men (yes, even many in T-shirts and easy chairs with six-packs at their sides) who will watch the Cincinnati Bengals take on the San Francisco 49ers in Detroit's Silverdome.

They'll be making sure visions of beer bottles, new cars, and computer games dance in the viewers' heads. Budweiser, Miller, and Pabst will be there. So will Shearson/American Express, Holiday Inns, Bendix, and Atari. Ditto Alcoa, Gulf & Western, and Hertz. Northwestern Mutual Insurance Company will plug life insurance and IRA's. And Cadillac, Ford, Honda, Mercedes-Benz, Oldsmobile, Subaru, and Toyota will all push new cars.

If history is any indication, the time will be even more expensive next year, when broadcast rights revert to N.B.C. C.B.S. asked a then record $234,000 for a half-minute in 1980; when the first contest aired, in 1967, C.B.S. and N.B.C. shared coverage, with C.B.S. charging $85,000 for a *full minute* and N.B.C. asking $75,000. Back then, each network paid $1 million for the right to broadcast the Super Bowl. This year, C.B.S. paid $6-million.

The network will do more than recoup its investment. In addition to spots within the game, it has provided twelve minutes of costly commercial time in the pre-game show and another three minutes in the post-game show. Events leading up to the Super Bowl have been a bonanza, too. Spots in the early wild-card playoffs were sold for $110,000 per half minute. The next week's elimination game, on N.B.C., went for around $125,000, and 30-second spots in the championship playoff January 10 cost about $160,000.

"The culmination of an entire season": *Ruth Gordon plugs the Subaru Brat.*

C.B.S. Radio will also benefit. The network won't price the spots—they were all part of package buys—but says that one spot on this game would go for the total price of its regular 36-game N.F.L. series.

Campbell-Ewald, the agency that put Eastern Airlines and A. C. Delco in the game, figures that 35 million TV sets will be tuned to the Super Bowl, that 100-million people—almost half the country—will see at least part of the game, and that more than 21 million men aged 25 to 54 will see the whole thing. "Everybody in pants is going to be watching," says Campbell-Ewald chief executive Dick O'Connor. "In one swipe, we're reaching better than 50 percent of our target group. As for clutter, where can you avoid it?"

Some 103 million Americans tuned in to at least some of the game in 1981, and C.B.S. expects a similar number will this year. The bowls are perennial Nielsen winners—9 of the top 25 shows of all time were *Super Bowls*.

Advertisers who have bought time say that the numbers alone make the game worth the price. After all, *Super Bowl* is the highest-rated *male* program on TV, one of the highest-rated programs overall, and the sporting spectacle of the year. Furthermore, says Hertz vice-president Hal Bingaman, its cost per viewer "is nowhere near the highest we've paid and nowhere out of proportion. Want to talk about high cost per viewer, talk about golf. *Super Bowl* has a very high unit cost, but you're buying a very responsive audience. Typically, the day after we run, the reservations desks call up to say things have gone crazy."

"The *Super Bowl* audience is intensely involved," says Steve Leff, executive vice-president at Backer & Spielvogel, the Miller-beer agency. "They still respond to nature's call, but they do so less willingly. They're paying attention—this is the crown of the *Super Bowl* package—and when people are more responsive to programming, they're more responsive to commercials."

A lot of them have money to respond. Toyota, never before in *Super Bowl*, took four spots, more than all the domestic automakers combined. "We're buying a fit," says Dancer Fitzgerald Sample senior vice-president Allen Banks. "*Super Bowl* viewers tend to be better educated

"When I think about it, I can say definitely Playboy had a lot to do with the camera I bought and the clothes I wear."

–Gerald Kramer
International Financial Consultant, Author, Teacher

PLAYBOY has a lot to do with a lot of things American men buy. That's the power of PLAYBOY.

Gerry Kramer, a long-time PLAYBOY subscriber, while speaking about himself pretty well told why for all of them.

Playboy. Where the reader actually wants to buy what you have to sell.

"PLAYBOY is all the things you might want to aspire to, all the things you might want to possess. You know, you see it in PLAYBOY and you say, 'I want one of those and one of those and one of those.'

"I look for new things in PLAYBOY, things I haven't seen before. If there's an article on different cameras or clothes or whatever, it gives me a look-see at the whole gamut of things that are available to me. I'll use that in terms of picking and choosing what to go out and look for.

"And if PLAYBOY says it's good, that's good enough for me. I'll consider buying it.

"Am I talking about the articles or the ads? Both. I think the ads and the articles mirror one another in PLAYBOY."

And work together.

The environment. The reader. Your advertising. The power of Playboy.

PLAYBOY is a magazine about living. About lifestyle. Our readers–almost 20 million of them every month–come to every issue looking for the products that will enhance their lives. They expect and want PLAYBOY to be their guide to the good life.

Because of that expectation, PLAYBOY is the magazine where editorial environment, your advertising and the readers' interests all work as one to help sell your products.

It's the perfect environment for selling.

And does it sell!

Name a category of products or services men buy and, in virtually every one, you'll find PLAYBOY men buy more of it than any other group of men in America.

Which, we believe, is the most convincing reason for you to buy PLAYBOY.

There is, however, one more point to be made.

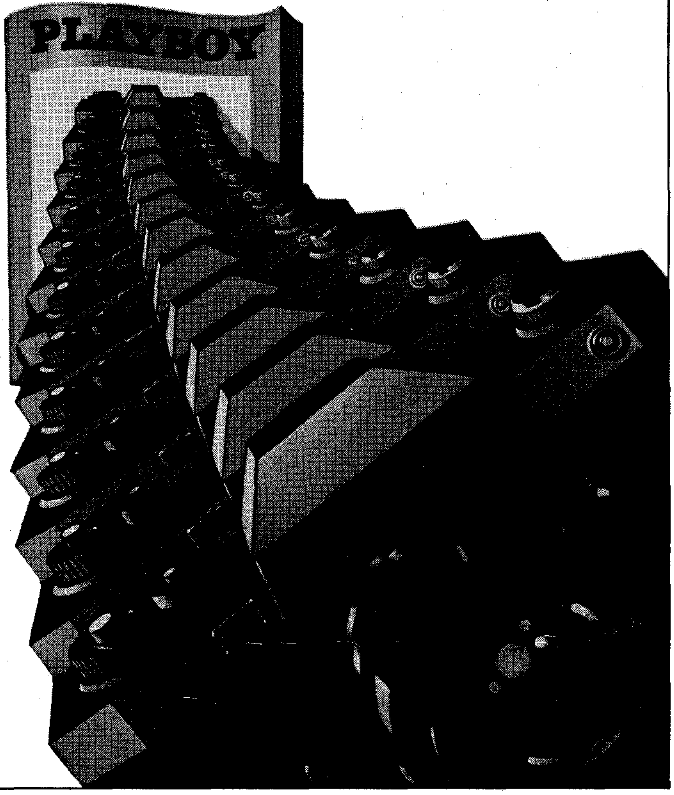
In PLAYBOY, not only are the men you reach more receptive to your advertising, you reach more of them for a far lower cost per thousand than you do in Time, Newsweek or Sports Illustrated.

More men, more receptive, for less money.

Put the power of PLAYBOY to work for you.

**The Playboy reader.
His lust is for life.**

Source: MRI, Fall 1981. Latest announced rates. PLAYBOY is a mark of Playboy. Reg. U.S. Pat. Off. © 1982 by Playboy.



and upscale, and have lots of discretionary income."

The program's value goes far beyond numbers or demographics, adds Jim Dragoumis, vice-president of the Levine, Huntley, Schmidt, Plapler and Beaver agency, which is unveiling a new Subaru commercial starring Ruth Gordon during the game. "This is the culmination of an entire season. You run on *Super Bowl* and your dealers feel proud. They've built promotions around the day, with banners and sales incentives, trips to the game. You give your employees a sense of being a major factor in the business. Your customers see you there. This is advertising that makes you feel good about yourself. It's the Academy Awards of male appeal. Mention you're in *Super Bowl* and you've got credentials. It's mystique. It is *the* difference."

Not every advertiser, of course, feels that way. Lee Iacocca will not give his spiel for Chrysler this *Super Bowl*, though he has been delivering it throughout the American Football Conference's season on N.B.C. (A.B.C. airs Monday-night games, C.B.S. the National Football Conference's weekend games.) Last year, Chrysler was the biggest *Super Bowl* sponsor, dropping $2-million for four and a half minutes; this year it balked. "It was a dollars-and-cents-type decision," says a spokesman for Kenyon & Eckhardt, Chrysler's ad agency. "We know there'll be competitive clutter, but we think the *Super Bowl* is a good property. It's just a dollars decision that we're not in."

Exxon Office Systems, which ran four spots last year, won't run any this year. "Last year we announced the formation of a new company and wanted broad exposure," says spokesman Fred Mason. "This year it's business as usual, so there's no need to go with an extravaganza." Coca-Cola will be absent for the first time in five years—because of "different priorities," a spokesman says. Reports are that Coca-Cola plans to unveil a new campaign next month and doesn't want to spend a fortune on the old stuff.

Schlitz, too, which made a splash last year with its live taste test, is gone this year. It bought time in the playoff and championship games and will be in the pre-game, but it got shut out of the big one. "Our commercial was just filmed December 20," says Schlitz spokeswoman Carol Vollmer. "We wanted time in the game, but we got in line too late."

Those who made it in line naturally want to defend their decision. One advertiser, who insists on anonymity, has another view. "You're not just buying time on *Super Bowl*," he says. "You're buying red-carpet treatment. The network gives the advertiser tickets to the game and hosts a classy reception. It's the ego buy of the year." ■

A World of Beautiful Furniture—Five Floors Full
9 ways to custom design this Sealy Correct Sleep Sofa® for only $599
Queen Size in 100% Haitian Cotton Scotchguard® Fabric
Choose your leg or base.
Parson's Leg · Finished Base · Ball Casters
Choose your cushion treatment.
Two back pillows with two throws · Two back pillows with two arm pillows · Multi-back pillows
It's a Sealy sofa riot!
The heart of a Sealy Correct Sleep Sofa® is a Sealy Posturepedic® inner-spring mattress designed expressly for use in this Sealy convertible sofa.. at no extra charge.
- Correct Sleep Sofas® and matching Go-Togethers® in Love and Full sizes priced lower.
- Go-Togethers® are $150.00 **less** than Correct Sleep Sofas®.
- Sealy's entire selection of fabrics—including Schumacher and Waverly collections—available at higher prices.
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A taste of yesterday, today... tomorrow.
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FINAL SALE
Limited quantities left on fall and winter merchandise.
NOW 30-60% OFF on most jackets, dresses, coats, eveningwear and sportswear. Hurry in! Supply limited
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IN AND AROUND TOWN

By Ruth Gilbert

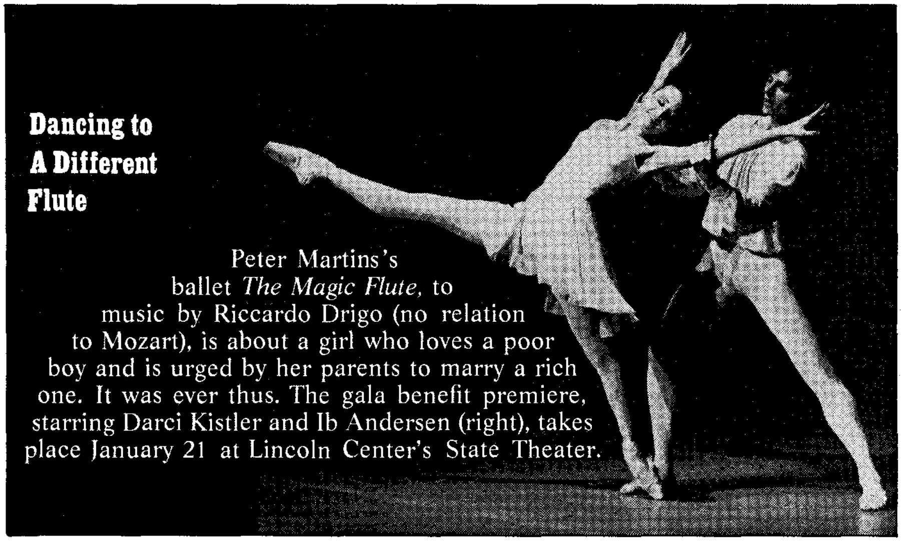
January 18 through 27

S	M	T	W	T	F	S
	18	19	20	21	22	23
24	25	26	27			

Discover: The World of Science, an hour-long special that could become the first in a series, airs January 21 at 8 P.M. on Channel 5. Dream research, earthquake prediction, and other fields will be covered. The annual Winter Antiques Show is on at the Seventh Regiment Armory January 22 through 31. And *Vice Squad,* about cops in Hollywood and starring Season Hubley, opens January 22 at Loews State and the Orpheum.

On the Music Beat

These placid people (above) are the Police, a rock group that has topped the charts from Australia to Belgium. The one at left is Stewart Copeland, the one in the back is former schoolteacher Sting, and at right is Andy Summers. They'll be at Madison Square Garden January 22.



Dancing to A Different Flute

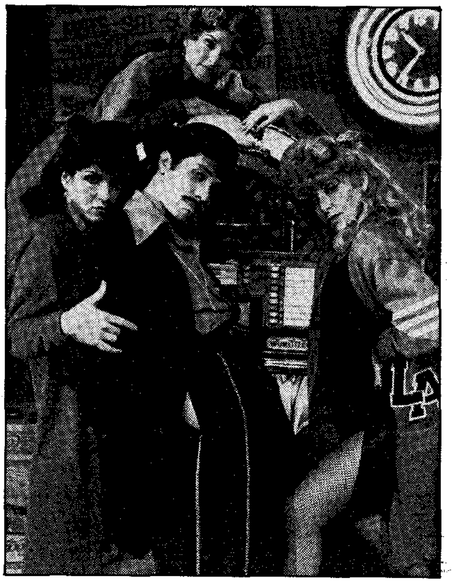
Peter Martins's ballet *The Magic Flute,* to music by Riccardo Drigo (no relation to Mozart), is about a girl who loves a poor boy and is urged by her parents to marry a rich one. It was ever thus. The gala benefit premiere, starring Darci Kistler and Ib Andersen (right), takes place January 21 at Lincoln Center's State Theater.

Glorious Gloria

The Regency is having another delectable theme series, "The Leading Ladies," with stars like Barbara Stanwyck, Joan Crawford, and the most wonderful of all—Gloria Swanson. Her masterpiece *Sunset Boulevard* (left) shows January 21 through 23 together with *The Country Girl.*

Dressed to Kill

Zoot Suit, a movie musical based on Louis Valdez's play, deals with the "Zoot Suit" riots in Los Angeles in 1943. Edward James Olmos (below) is a star. With him (left to right) are Candice Silva, Anacani Escheverria, and Bertha Oropeza. Opens January 22 at the Beekman, Criterion, and Murray Hill.



Not an Ordinary Joe

Cousin Joe (above), singer-pianist *extraordinaire,* 75, going strong, and still based in New Orleans, is visiting New York. He does two sets an evening, playing raunchy blues, standards, and humorous numbers of his own, Wednesday through Saturday until February 13 at Tramps.

Photographs: top right, Steven Caras; bottom left, Red Saunders.

The good life is back in Old New York.

You'll find it at our new hotel, with spacious guest rooms, harbor views. Indoor pool and jogging track, racquetball, sauna. Plenty of indoor parking. And wonderful new dining experiences. Welcome to the good life. For restaurant reservations, call (212) 938-9100.

VISTA
INTERNATIONAL
NEW YORK
the Hotel at the
World Trade Center

The AMERICAN HARVEST
RESTAURANT™

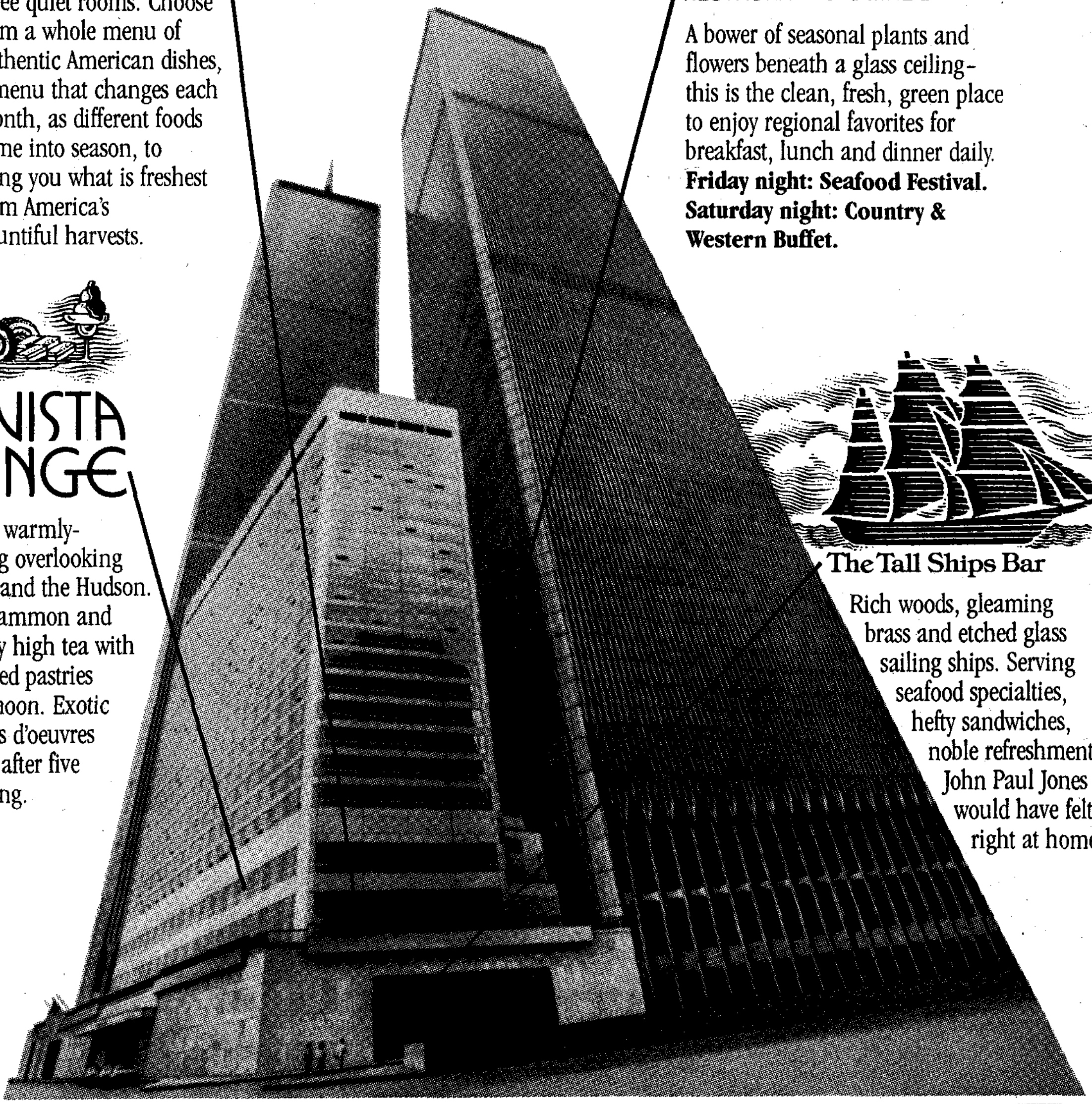
Enjoy the privacy of tables set well apart in three quiet rooms. Choose from a whole menu of authentic American dishes, a menu that changes each month, as different foods come into season, to bring you what is freshest from America's bountiful harvests.

the Greenhouse
RESTAURANT and WINE BAR

A bower of seasonal plants and flowers beneath a glass ceiling–this is the clean, fresh, green place to enjoy regional favorites for breakfast, lunch and dinner daily. **Friday night: Seafood Festival. Saturday night: Country & Western Buffet.**

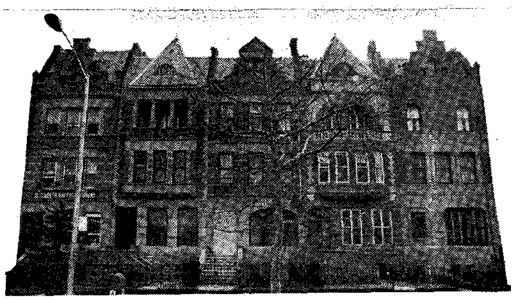
VISTA LOUNGE

A gracious, warmly-hued setting overlooking the harbor and the Hudson. Play backgammon and chess, enjoy high tea with freshly-baked pastries every afternoon. Exotic drinks, hors d'oeuvres and music after five every evening.



The Tall Ships Bar

Rich woods, gleaming brass and etched glass sailing ships. Serving seafood specialties, hefty sandwiches, noble refreshments. John Paul Jones would have felt right at home.



The New Battle For Harlem

By Orde Coombs

"...The skirmishing began over twelve abandoned brownstones..."

TO MOST OF THE PEOPLE OF this city, Harlem is a place of despair, an area inhabited by black losers, a sore on the beautiful face of New York. But that is not the way Harlem's old-timers see their home. In stories repeated in thousands of living rooms north of 96th Street, they tell of a long-ago Harlem that was a glittering jewel. It was a place where singers lived out the lyrics of their songs, and where the melodies never ended. In the Savoy Ballroom the Charleston held sway, and at Connie's Inn the high-lifers could not get enough of those very good times. Ed Small's Paradise had dancing waiters, and in the Cotton Club the gamblers, the gangsters, and the city's blue bloods toasted the night away.

It was a heady time—back then in the 1920s—and many New Yorkers felt that since their country had gone through a world war they and the country had finally come of age. What better way to celebrate this new era than to embrace the spontaneous and denounce the rigid, the disciplined? And so, for many of the city's sophisticates, urban black people came to represent some new, primal force that would sweep away the hypocrisies of the age. "Life wakes up at night" was the cry heard around Harlem, and all through the twenties, rich New Yorkers took up the chant in the uptown nightclubs, where liquor flowed as if Prohibition were just a bad dream.

But there was always another side to it all, another frame through which one could examine the celebration of exotica. One could see that side, if one cared, in the poverty lurking in Harlem's alleyways, and one could hear it in the voice of Ethel Waters as she sang beneath the slowly spinning chandelier of the Sugar Cane Club:

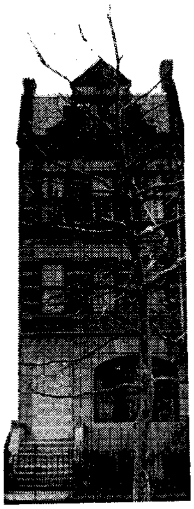
Rent man waitin' for his forty dollars,
Ain't got me but a dime and some bad news.
Bartender, give me a bracer, double beer chaser,
'Cause I got the low-down, mean, rent man blues.

The good times could not last, of course. The Depression ended the binge. Many of the rich swells lost their money. Harlem's nightlife—the long black limousines, the lean white men in tuxedos and their women in sable and pearls—disappeared. But the memories stayed, all through the Second World War and through the fifties, when heroin began to ride through Harlem's littered streets. The myths proliferated, and the old-timers' children began to wish for a time they had never seen.

It is this wish that fires Harlem's imagination now, a wish that moves a fierce and growing group of partisans who live daily with the neighborhood's present grime but long to recapture its past style. In the space between the fact and the wish lie the makings of an unprecedented urban struggle, a struggle for cultural identity. Harlem's heart is what is at stake here, for many of the community's residents have a love-hate relationship with it. They love the warmth, the vibrancy, the life of the place, but they abhor the sordidness, the drugs, the dilapidation, the crime. They want desperately to change the bleakness

Staking a claim: *Valerie Bradley is reviving her central-Harlem brownstone.*

1 West 121st Street: *Designed by James Ware; built in 1887; Romanesque revival with Queen Anne elements; $5,000.*



317 Convent Avenue: *Designed by Adolph Holk; built in 1887; Romanesque revival with Flemish details; $14,000.*

217 West 139th Street: *Designed by McKim, Mead & White; built in 1891; Italian Renaissance; $42,000.*

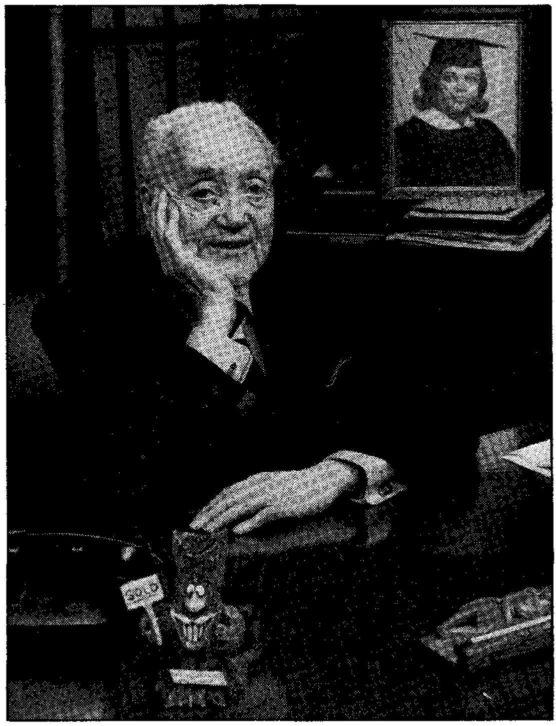
"...Harlem residents want desperately to change the bleakness of

of their landscape, but they lack the financial clout to do so.

In keeping with the times, the issues have been brought into focus by matters of real estate. The city owns about 65 percent of the property in Harlem, and no matter what the locals may want, the city has the final say in what happens to their community. It is this realization, this mantle of powerlessness, that increases the anxiety of Harlem's residents. They see newspaper ads placed by white real-estate operators like Jackie Krygar, who says she has "a lined notebook with the names of people looking for houses in the $50,000 range," and they sense a new day coming. Krygar sees "a steady movement toward a new renaissance in Harlem," and adds, "If you want to live in Manhattan these days, Harlem is the only place to buy. It is going to be grand again." No Harlemite hearing these words can ever feel safe, for there exists among many a belief—handed down through generations of sharecroppers—that the white man's interest in your business affairs will always work to your disadvantage. And so, this winter, Harlem has become a symbol to be used in resistance to white people's casual disregard for the interests of blacks. No matter how depressing the place looks in spots, its residents agree with Roi Ottley, author of *New World A-Coming,* that from Harlem the black man "looks upon the world with audacious eyes."

BUT NO POSTURING, NO BRAVADO can serve the interests of Harlem's residents now. The lack of living space for middle-class people in Manhattan is real, and when need and money meet, sentiment always suffers. Some people are digging in, though. They want to be ready when the battle for Harlem truly begins. The skirmishing is already under way, and it is happening over the 300 brownstones in central and west Harlem that the city owns and that many middle-class blacks want to buy.

Not a day passes when Robert Davis, the deputy commissioner of the Department of Housing Preservation and Development, doesn't have to deal with those 300 houses. At a recent meeting on the subject with Harlem community leaders, Davis tried yet again to persuade his listeners that they really should be more concerned about the 1,500 multi-family dwellings that the city also owns in Harlem. "We have the largest homesteading program in the country," he explained patiently. "Community groups manage city-owned buildings, which we refurbish at a cost of $15,000 to $20,000 per unit. We then sell these buildings to the tenants at a cost of $250 per apartment. It is this kind of program that will make a difference in Harlem, and there are some 1,500 of these apartments in the pipeline."



Landowner: *Lloyd Dickens is wary of developers.*

"Well, that's just fine," interjected a rather nasal voice, "but what about the brownstones?" A young black woman who teaches at Bronx Community College spoke for much of the crowd when she added, "I'm afraid that middle-income people like me will soon be unable to buy anything in Harlem. The city seems to be intent on holding these brownstones for the highest bidder."

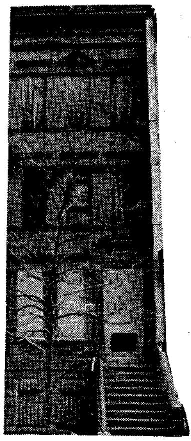
Five years ago, you couldn't *give* away a house in Harlem. As a matter of fact, many landlords saw no point in maintaining their buildings, and they refused to pay taxes. The city allowed them to do that for three years before foreclosing on the property, and during that time the landlords milked the buildings. In 1977 the City Council reduced the grace period to one year. The council felt that the landlords, facing this new law, would pay up. Instead, more landlords walked away, and in 1978 alone about 9,000 buildings went into the city's portfolio.

The city did not know what to do with its bulging stock of buildings, so in that year it came up with a trial plan for Harlem: They would offer thirteen brownstones for sale. (The number was later reduced to twelve; one was found to be still legitimately owned.) They would hold a lottery, and the winners would each receive up to $132,000 for renovations. Interest rates would be as low as 3 percent and as high as 9 percent depending on family income.

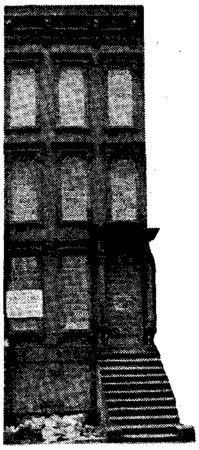
The community's response was immediate—and hostile. They had known all along that Harlem—so well laid out and so close by express subway to Wall Street—was a prize awaiting the pleasure of the city's white real-estate developers. Lloyd Dickens, one of the larg-

Building photographs courtesy of the Department of Housing Preservation and Development; all other photographs by Theo Westenberger/Gamma-Liaison.

26 West 120th Street: *Designed by Alfred Zucker; built in 1886–87; façade simplified in early twentieth century; $5,000.*



65 West 119th Street: *Designed by John Houser; built in 1896; brownstone with Renaissance treatment; $5,000.*



78 West 119th Street: *Designed by Andrew Spence; built in 1885; Neo-Grec; $5,000.*

their landscape, but most of them lack the financial clout to do so…"

est property owners in Harlem and a member of the Board of Real Estate, says, "A few years ago, one of the board members came to me with plans to develop an area from 125th Street to 135th Street, from Eighth Avenue to Lenox Avenue. 'This won't hurt your people much,' he said. 'It will just be an example of maximizing one's profits from real estate.' I wouldn't go for it, of course, and he changed the subject." It was no wonder, then, that many of Harlem's residents saw this lottery as a plot by the city to change the complexion of their community.

So, many counterattacked. They demanded that only present and former residents of Harlem be included in the lottery. They asked for a "fair selection, direct-sales plan," by which they meant that community boards would choose the people who would be eligible to buy the houses. Finally, a compromise was approved. The people of Harlem would enter their names three times in the lottery and be assured of at least a 50-50 chance of winning the stakes. Twenty-five hundred applications were received for these twelve brownstones, and on February 9 at City College the winners will be announced.

WHAT THE APPLICANTS for the twelve buildings want is what Valerie Bradley already has. She spent most of last spring in the garden level of her brownstone in central Harlem. She rebuilt floors, stripped six coats of paint from the woodwork, replastered, rewired, and put in a new bathroom. She was ready now, she felt. She had staked her claim. Whatever happened in Harlem, *she* would not be moved.

This young woman had come to New York from San Francisco five years ago to work at the United States Mission to the United Nations. She traveled around the world with Andrew Young; she was a spokesperson for Donald McHenry. She felt herself at the center of their storms. But she began to feel that she was throwing away a lot of money renting her apartment in the East Fifties and not getting much in return. Besides, even East 55th Street was not all that safe, and Bradley felt isolated, removed from the swirl of life around her. She began her search for a community, and she found it in Harlem. "People on this block are very kind, very helpful," she says. "You have a sense that you can put down roots here."

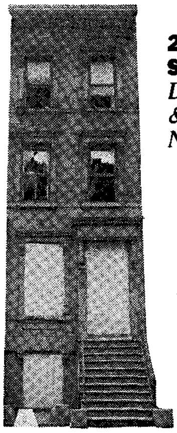
Less than half a mile from Valerie Bradley lives Jeffrey Rouault, a white attorney who has also put down roots in Harlem. Two years ago, Rouault was riding his bicycle through Harlem and came upon Mt. Morris (now Marcus Garvey) Park. "I couldn't believe it," he says. "It was beautiful. There was a huge stock of available buildings around, and I knew that it was only a matter of time before development occurred." He promptly bought a five-story brownstone.

How has he found his reception as a rare white in this black neighborhood? "It's been great," he says. "One family decided that they didn't like me from the day I came, and that hasn't changed. But the other people couldn't be nicer." Does he realize that some activists in Harlem regard him as a carpetbagger, a man out to make a fast buck, a man without an anchor? "I'm here to stay," says Rouault. "And no matter what they may say, change is coming. Something is stirring in Harlem."

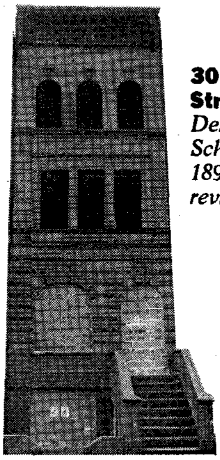
He's right. The black middle class is coming. Some come with trepidation. "We moved in here because of Harlem's access to the rest of the city," says a black lawyer, "and because I don't want ever to forget the struggles of my people, but this damn place is a slum." Others are coming with exhilaration: "Have you ever seen such grandeur," says an actress showing off her newly purchased house. "Space, space, and more space. I'm going to put in a spiral staircase, and I'm going to float down to my parties. Fantasyland again, baby. Scarlett O'Hara will have nothing on me."

Most of the newcomers can do without the fantasy. All they want is to own something in this city before ownership becomes a sometime word. They want safety, and they want to feel that in Manhattan a village life can somehow be created along the streets where they live. They want neighbors, and friends. Rod MacGregor, a white restaurant owner, is moving into a renovated brownstone on West 144th Street this winter. He says that what most impressed him about his new Harlem home was "the strong community spirit, the sense that we are neighbors and must therefore work together." Not far from MacGregor lives Dr. Joy Wellington, a black obstetrician-gynecologist, who moved into her house on West 145th Street three years ago. She says that she has seen "some changes, some movement." But, she adds, "this is still Harlem, and it can get pretty depressing at times. The place needs not only an economic lift but a spiritual one as well."

THE REVEREND M. MORAN Weston, Ph.D., could not agree more. But as rector of the 172-year-old St. Phillips Episcopal Church, on West 134th Street, he knows that the spirit wilts when the body is confronted daily by garbage and grime. Back in 1965, Weston set out to do something about the rebuilding of Harlem. By next year, when an abandoned hospital on Convent Avenue will be refurbished to provide 101 apartments for the elderly, he will have, almost single-handedly, created 780 housing units for Harlem's residents. "We have proved that it is possible to rejuvenate Harlem," he says. "We made sure that blacks had a stake in the ownership of this place, and we have provided quality housing." Why did Weston believe in the possibilities of Harlem when so many others were flee-



28 West 119th Street:
Designed by Cliverdun & Putzel; built in 1889; Neo-Grec; $5,000.



30 West 119th Street:
Designed by G. A. Schillenger; built in 1891; Romanesque revival; $5,000.

32 West 119th Street:
Designed by G. A. Schillenger; built in 1891; Queen Anne brownstone; $5,000.

"...'Harlem's people are getting together and trying to protect this

ing? "We are a church. A stable, unmoving part of the community," he says. "This is our home. We believe that we are the trustees of the resources we inherited from the past, and we cannot abandon that legacy when things get rough. We could not wait."

Like Weston, Monsignor Emerson Moore, at St. Charles Borromeo Church on West 141st Street, is also not waiting. He is building townhouses on West 136th and 137th Streets. A total of 108 units will be completed in 1982, and through a federal subsidy 25 percent will be made available to residents at a cost of between $45,000 and $55,000. The rest will be sold on the open market, and it is expected they will bring up to $100,000 each. Not everyone is happy about Father Moore's plan. "They are giving a blank check to white people to move into Harlem," says one man at the Twenty-Two West Coffee Shop, on 135th Street. "Who has that kind of money up here?" adds a friend. "It's just another plan to squeeze us out of Harlem, and it's a damn shame that a black church is involved." Nevertheless, over 700 inquiries have poured into Father Moore's office, and the majority of them are from blacks.

Galen Kirkland, vice-president and general manager for the West Harlem Community Organization and one of a new breed of young, well-educated people who have chosen to work in Harlem because they think they can make a difference, is also staying put. Kirkland is bright, opinionated, and hardworking. "It is our problem, and we have to put the machinery in motion to solve it," he says. His community group was born in 1965 when activists got together to oppose Columbia University's plan to build a gymnasium in Morningside Park. Since then, it has grown into a full-fledged organization, with a staff of 60 and an annual budget of $1.7 million. West Harlem manages 256 units in seventeen city-owned tenement buildings. It owns 38 apartments on 116th Street that are being converted into co-ops, and it co-owns 109 units on Morningside Avenue. The group is now working on a joint venture with the Starrett Housing Corporation to develop 81 apartments in six buildings to be known collectively as the Paul Robeson Houses.

Maurice Callender, the executive director of West Harlem Group Assistance, Inc., thinks that low-income co-ops are the key to stabilizing Harlem's floating renters. "Only co-ops can turn this thing around," he says. "People need to know that they own something, that they have a stake in the community in which they live." Where is the money going to come from to subsidize such a program? "That is the core of the problem," says Callender. "What we are doing is minuscule compared to the need. Only large-scale, planned development that precludes the entry of speculators can give us a sense of orderly improvement."

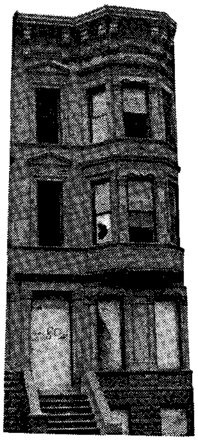
But wouldn't large-scale private development mean an end to the Harlem whose name lifts the spirits of blacks all over the world? "Harlem has always been marketable," says Callender, "and whites will come to Harlem's fringes, but is that necessarily a bad thing?"

GEORGE BROOKER DOESN'T think that it is. He's the president of Webb & Brooker, one of the largest real-estate firms in Harlem. A year ago, he formed the Harlem Business Alliance, a group of twelve men who are chief executive officers of their Harlem-based firms. He feels that these men should be the chief touters of the new Harlem. "We are businessmen who have a profit motive," he says. "We can demonstrate that it is possible to be successful up here." And when will we see positive proof that the new age has arrived? "I think if you look around you, you will see that things are starting to happen," says Brooker. "But we know that whites will not come in any large numbers, because of the present deterioration and crime. Neither will middle-class blacks. And so we must be pragmatists. Anybody who rents new housing or renovated housing here must expect to pay the equivalent of a middle-class rent. We are doing a great disservice when we mislead poor people or welfare people into thinking that they can purchase and maintain a brownstone. We have to get that straight. Only people with middle-class incomes can do that."

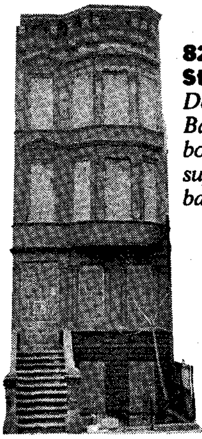
Donald Cogsville, the president and chief executive officer of the Harlem Urban Development Corporation, a state agency, counsels vigilance. "I sense that the people in Harlem are getting together and trying to protect this last frontier of Manhattan from being sold under them," he says. Cogsville has been pushing a Harlem Third World Trade Center with a 500-room hotel on 125th Street, and while the change in administration in Washington has meant lots of talk and little action, he can point with pride to a successful spruce-up campaign in Harlem. "Four years ago," says Cogsville, "we realized that we had to do something to try to stabilize the core of Harlem. We came up with this campaign to clean and repair brownstones. To date, we've completed 1,200 buildings on 60 blocks. You can see the difference now in Harlem."

WHAT WILL BECOME OF Harlem, this anti-paradise? Who will gild its forlorn face? I think that in spite of all the debates and maneuvers, in spite of all the energy of the new settlers and the business acumen of the preachers, only three groups will really decide whether Harlem flourishes or fades. One group is the activists, a handful of men and women, mostly middle-aged, who want Harlem to remain black. They do not have a large following, but they have the willing

473 West 141st Street: *Designed by John Houser; built in 1906; Beaux-Arts; $35,000.*



80 West 120th Street: *Designed by Neville & Bagge; built in 1892–93; bowed façade supported by sandstone base; $5,000.*



82 West 120th Street: *Designed by Neville & Bagge; built in 1892–93; bowed façade supported by sandstone base; $5,000.*

last frontier of Manhattan from being sold out from under them'..."

ears of many of Harlem's people. All the years of white abuse are carried by them like a frozen albatross, and no promise of a Harlem full of sunshine can melt that load.

Another group is the city officials. When you own more than half of anything, you are supposed to call the shots. Yet the city seems to waffle, to be uncertain of its right to ownership. This fuzziness has led to the common assumption in Harlem that deals are being made and that no one's word in the Department of Housing Preservation and Development can be trusted. It is not the fault of the current commissioner, Anthony Gliedman, that this has come to pass. But Gliedman is feeling the fire that has been building for decades, for Harlem has always been another country to the rulers of this city, a place apart, gazed upon not for its wonders but for its sins. Now, as rental space becomes scarce, the city's housing experts are suddenly full of speeches, bearing graphs, reports, and photographs of this newly beloved country. This flurry of activity will not convince Harlem's residents that treachery is not afoot. But honesty may. As George Brooker noted, the feeling is rampant that poor people will be active recipients of the city's largess, and that this is as it should be, for city-owned housing should, after all, belong to "the people." The Department of Housing Preservation and Development needs to tell Harlem's people what is and is not possible. Gliedman claims that "in community meetings we have made it clear that if you don't earn around $20,000 per year, you won't even be considered for a brownstone," but the message is obviously not getting through to the folks.

Uptown chic: *Jeffrey Rouault in his five-story manse.*

Gliedman further states that "private financing is an important part in the development of Harlem, but it is not the quintessential part." Then what is? Public financing? He must not be reading Washington's messages clearly. Low-income subsidies have already been abolished, and David Stockman announced that the Reagan administration intends to cut back all the community-development funds traditionally used for moderate-income housing. The truth, again, is that only massive infusions of private funds can create "the flowering of Harlem" that Gliedman talks about. But it is not political to say that. Private funds mean large real-estate interests. And this means that white people will determine the new contours of Harlem.

The third group holding real power over the future of Harlem is made up of the banks, insurance companies, and securities dealers who currently rent office space for $10 to $12 a square foot and who will soon find their rents rising to $30 to $35 a square foot. When that happens, there will be an exodus of back-office jobs from the city, for executives do not need to be in the same place as their workers. The president of the Real Estate Board, Richard M. Rosan, thinks that the city should try to head off this migration by developing city-owned sites in underdeveloped areas of Manhattan. As he puts it, "One hundred Twenty-fifth Street would certainly be one of the places I would imagine the city would try to develop space." But the city needs to know that it will be acting in concert with the real-estate moguls, the people who now talk about "wonderful Manhattan" and close their eyes to anything above 96th Street. Many of them will tell you privately that they are not interested in Harlem's real estate, because, as one said recently, "we think Harlem's business people should develop their own area." They say this without a smile, even though they know how limited the resources of these "uptown business people" are. If they meant what they said, they would certainly be the most generous of American businessmen, but what they really mean is that the profits are not yet there.

Because of such indifference, the dream of a new Harlem—proud, safe, and integrated—may slowly disappear. That would be a pity, for Harlem has lived too long on deferred dreams and memories. But it can have no future until it realizes that its mythic past can not be re-created. It must, quite simply, embrace the presence of whites if it is to escape its present malaise. Only the hard-nosed pragmatism of the black activists, the power brokers, and the real-estate men can change the area's peeling face. But at the moment there is no consensus and no vision, and Harlem floats—like a rudderless boat—waiting again for another shift in the wind. ■

The Young And the Riklis

By Anthony Haden-Guest

A Tale of Love, Money, and Stardom

WINTER IN BEVERLY HILLS. WARM SUNLIGHT puddles on the table in Le Bistro, where Pia Zadora sits, temporarily silent, beneath a stripy parasol. Meshulam Riklis, her husband, is discussing the Pia Zadora poster. "It's pretty good," he says benignly.

Zadora's manager, Tino Barzie, thinks it's better than that. He smiles like a klieg light. "It's wonderful," he says.

The poster is to help promote Pia's album, *Pia*, which will come out this month and which itself, it is hoped, will promote her first movie, *Butterfly*, which is to open in New York early next month. In *Butterfly*, Pia Zadora, 25, plays the provocative Kady, seemingly the seducer of her own father, played by Stacy Keach. It is vividly sensual.

"Pia's going to be a sex symbol, Rik," Matt Cimber says. Matt Cimber has directed Pia, and was once married to Jayne Mansfield. He is not ignorant about sex symbols.

The talk moves to a possible upcoming *Playboy* cover of Zadora; shooting schedules on her third movie, which is to be Harold Robbins's *Lonely Lady;* and the rough cut of her second movie, called *Fake Out*, in which she stars with Telly Savalas.

Pia suddenly speaks up. She wants *Fake Out* released on television, not in theaters.

"It isn't a dramatic role," she explains.

"You're very good in it," her husband disagrees. "You play an unsophisticated girl."

Riklis is 57, short, and innocuously dressed. His voice has an enduring Israeli accent; it is seldom raised. On a first meeting, he could pass for a scholar, perhaps a middle-level civil servant. He resumes his conversation with Barzie and Cimber.

"What am I, your echo?," Pia says, interrupting.

"As you can see," Riklis tells the table, "she isn't that."

He sounds not displeased.

The conversation alters. Somebody alludes to a mere millionaire. "He has 5 million," Riklis says with resignation. "That is nothing anymore. Nothing."

Meshulam Riklis is the emperor of Rapid-American Corporation, the conglomerate that he created, whose annual after-tax profit is $50 million. Pia Zadora has done lively commercials for Dubonnet on TV for the last four years; Dubonnet is owned by Schenley, which is owned by Rapid-American. Pia Zadora sings at the Riviera Hotel in Las Vegas; Riklis owns the Riviera. Par-Par Productions, which is financing Pia's first three films, is also owned by Meshulam Riklis.

Scenarios come instantly to mind. Marion Davies and W. R. Hearst, of course. *Trilby*, with Riklis as Svengali. Or, alternatively, *The Blue Angel* with the Dietrich part played by Pia Zadora.

Things, of course, are seldom as simple as they seem.

MESHULAM RIKLIS IS AN EXTRAORDINARY FIGURE. An Israeli, born in Turkey, he spent the war years driving a jeep for Britain's Eighth Army in North Africa. Then, given the choice between studying in Britain and the United States, he elected to go to Ohio State. He was already married, and helped put himself through college by teaching Hebrew. He got a degree in mathematics, some strong letters of recommendation, and moved to Minneapolis, where he found a job as a stock analyst. Also, he continued to teach Hebrew. Riklis has a powerful didactic streak.

It seems that he had a lucid idea of his direction from the start. He had studied the careers of Eli Black, Louis Wolfson, Royal Little. He would go out and purchase a company that was undervalued. With those assets, he would buy another undervalued company. And so on.

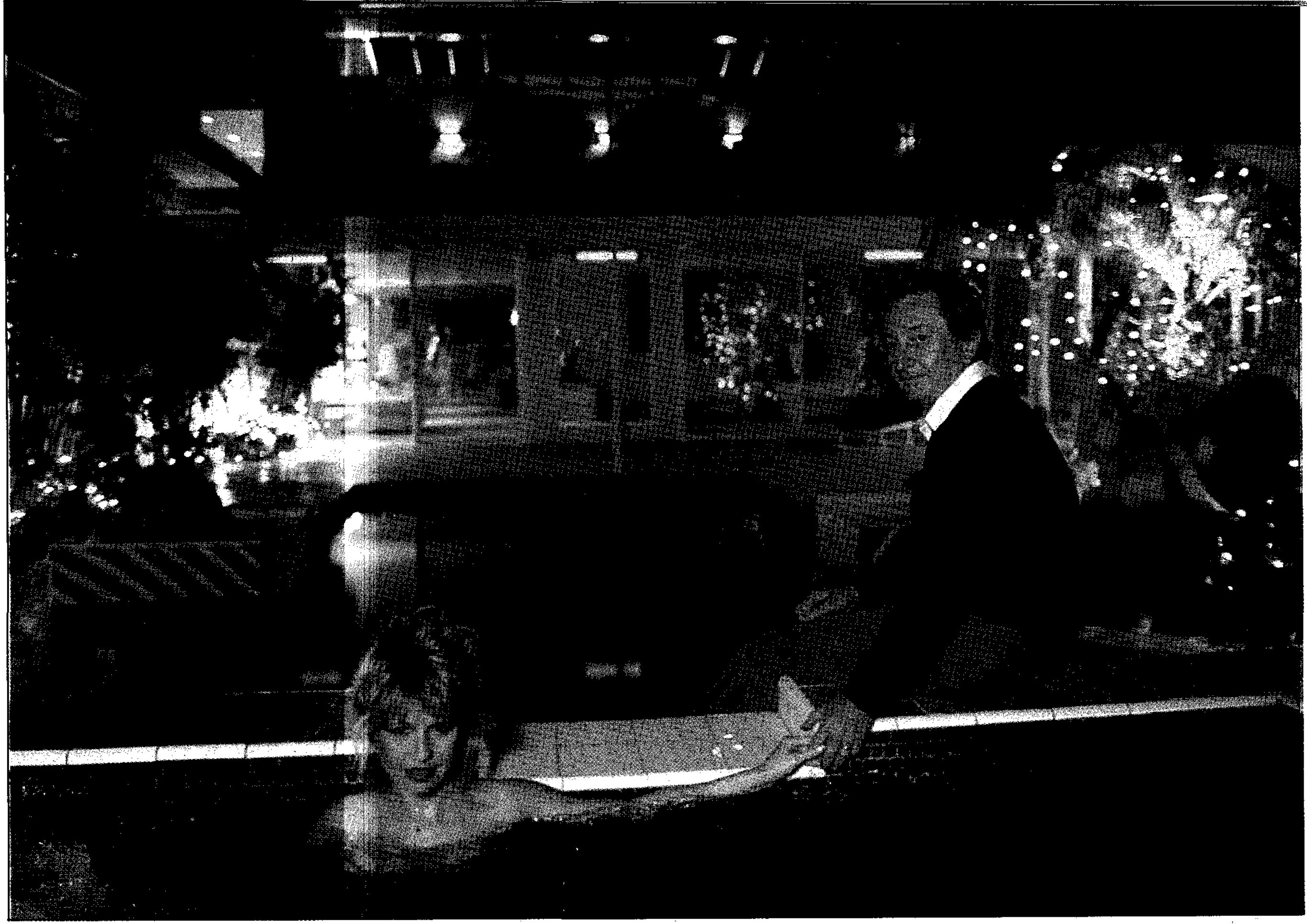
Within a few years he had put together a small syndicate, which advanced him $25,000. Soon he had acquired stock in a first company, but failed to achieve control and sold out at a profit. The same happened again. A lesson was learned: the need for control. He acquired a third, and held on to it.

Riklis was one of the first of a new breed. "I was already running a billion-dollar company when Charlie Bludhorn was assembling his first automotive-parts company. Steve Ross was my eager student when I was lecturing to the Young Presidents organization," he says, adding judiciously, "That is not to say they haven't outdone me by miles."

They were the merger-makers, the grand conglomerateurs, people who erected empires not by building motorcars or packing beef but by shuffling balance sheets. Their fiefdoms had prosaic names like Gulf & Western, Ling-Temco-Vought, and Rapid-American, but growth rates were dizzying. Wall Street and the Establishment were inclined to be wary of the whole lot of them—not least of Meshulam Riklis.

The early sixties almost proved Wall Street right. Mismanagement of McCrory, a midwestern store chain, threatened its future, and, hence, that of its parent, Rapid-American. "A main problem was my credibility with the banking institutions," he says. "They were not enamored with Riklis." He was asked for his resignation but insisted that he was the

Photographed by Paul Harris.



Mr. and Mrs. Meshulam Riklis at home: *Their Beverly Hills mansion is "decorated young," he says.*

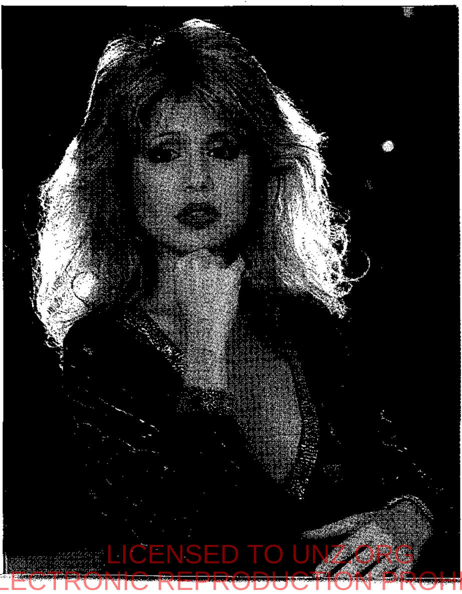
only person who could lead McCrory into a splendid future.

It was grueling, but McCrory was turned around: Soon Rapid-American was bowling along as merrily as ever. In 1968, it acquired the liquor giant Schenley. In 1972, Riklis tried to buy Investors Overseas Services from Bernie Cornfeld but was outmanipulated by Robert Vesco. The following year he bought the company that owned the Riviera. It was then that he met Pia Zadora.

"EVERYBODY THINKS THAT ALL OF A SUDDEN I GET married and my husband decided to make me a star," Zadora says. "They don't know my *background.*"

True. Pia was born Pia Schipani, a New Yorker, the daughter of an Italian orchestra violinist who had played Carnegie Hall. An aunt was an opera singer. Mrs. Schipani threw herself into the role of stage mother almost as soon as her child could walk, sending her to Juilliard (piano and violin) and to the American Academy of Dramatic Arts. Pia was removed from her acting class by Burgess Meredith to play opposite Tallulah Bankhead in a Broadway play, *Midgie Purvis.* It was then that she borrowed her mother's surname, becoming Pia Zadora. She was seven.

Dreaming on a star: *Pia Zadora.*



After that, she seldom stopped working: opposite Katina Paxinou, opposite Henry Fonda in a play directed by Garson Kanin, in *Fiddler on the Roof* for several years. Her mother was always there, and a tutor ensured that she maintained her 90 average. "I never had a childhood," she says. And she never missed it. "I could never get on with other kids," she says. "I liked horseback riding. And I liked being with adults. I guess it was maybe because I was an only child and needed all the attention."

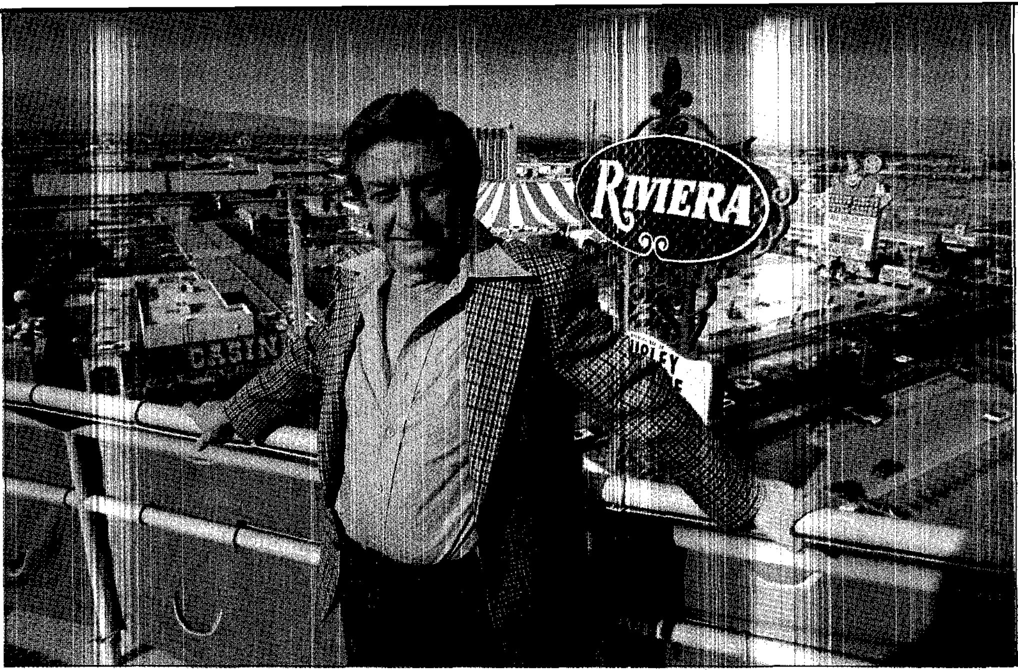
But the transition from child actress to ingenue was not a wonderful time. "When I was seventeen, all the producers in New York knew me," she says. "I never had to go that casting-couch route. But I had terrible growing pains."

When she was seventeen, she joined the *Applause* company. "I was on the road with Rich Little and Alexis Smith," she says, "115 cities in eight months." For the first time she made a cool appraisal of theatrical life. "I thought of the people I knew and what a lonely life it was. This was the first time on the road without my mother. I cried for two and a half weeks straight." Her mother duly hastened after.

While Pia was playing in Ohio, she was introduced to Meshulam Riklis. He had been lecturing at his former college. Pia was brought to his office by an agent. "He came to see me after the show," she says. "He took a big suite and asked me to come down for coffee after dinner. I said, 'Don't touch me or I'll scream! I want you to come up and meet my mother and my dog.' "

Riklis did so, being somewhat startled by the mother's presence. And Pia's mother, who had been expecting a dotard with a cane, was ecstatic. "He's gorgeous," she reassured her daughter. They would dine together, Pia being accompanied either by her mother or by a rag doll somewhat bigger than herself. She sometimes pondered his "maturity," but she was not yet contemplating an affair, and the age disparity soon ceased to trouble her. "I could never get along with younger men," she says. "They were too easy for me. Younger men are kind of groping for themselves."

Riklis was going through a bad time. He adored his three children, but his



On the Riviera: *His Las Vegas office is a corner table in a cafeteria.*

marriage was coming messily unstuck. He was going out with plenty of other women—"I was a sultan"—but the young actress gripped his imagination. They arranged a first assignation. Riklis was to meet Zadora at the San Francisco airport, but a blizzard re-routed her to Denver. He went despondently to his hotel, the Fairmont. A message was waiting: "Miss Zadora is on her way."

He was astounded: "How did you find me?"

She explained: "I asked which the best hotels were." The Fairmont was the first one she called.

It was then he realized that this girl had to be his wife.

BUT THIS WAS THE MID-SEVENTIES, AND THE WORST OF times. Meshulam Riklis was earning $915,866 annually, putting him among the dozen highest-paid U.S. executives. And Rapid-American, his company, was again juggling on the rim of an abyss.

He was responsible, he says. "I had withdrawn too much from the company. I was delegating decisions. It was something self-destructive. I was going through a very tough relationship with my wife." There were acquisitions that went bad, like S. Klein, the department-store chain, and Kenton, the deluxe holding company that controlled Cartier and Mark Cross. "We owed the banks in excess of $600 million," he says, "and we had approximately a billion dollars in public debt."

"Rapid-American" was nicknamed "Rancid-American," and Riklis was called "Meshuggenah Reckless." The business magazines were ready with sermons. "At 53, Meshulam Riklis is a stunning case history of the American Dream gone wrong," observed *Forbes,* "a living demonstration that success, absolute overnight success, is a hard thing to handle." Yet again the banks were about to flick the switch. And, yet again, he talked them out of it.

"I was almost dead, and I walked away from it," he says.

The walk would take Riklis through seven years of swarming stockholders' suits and an incessant S.E.C. investigation. "You're in business, you get sued," Riklis says. The messiest brouhaha concerned the $550,000 bonus that he had received personally for selling off one of his more profitable companies, Playtex. He still contends that he was entitled to the $550,000 and more, but paid the money back anyway.

The Chosen was another fine mess. A movie made from Chaim Potok's novel, it was arranged to be previewed last year in support of higher education in Israel. It was hoped that 500,000 viewers would pay $100 or more a ticket, grossing some $50 million, of which 80 percent was to go to the charity. Riklis, a longtime benefactor of Israel's, produced the movie and underwrote the affair. As it turned out, the take was much, much less than expected. Computer chaos was blamed, and there seems no reason to doubt that Riklis ended up, as he says, out of pocket $6 million.

Riklis is a patriot, both American and Israeli. He says it ate at him for years that he was making his way in the United States while his contemporaries were fighting for Israel. He returned during the Yom Kippur War and went to the front with a *Times* man who duly wrote an admiring piece about a foolhardy tycoon.

But Riklis is a controversial figure in Israel. He is unabashedly a man of the right, a supporter of Ariel Sharon, the pugnacious defense minister.

Likewise, he is controversial in the United States, a source of prolific speculation. Power and money always engender rumor. This said, very few who have done business with Meshulam Riklis have had anything bad to say. *Forbes* and *Business Week* at their hardest-hitting have found little personal muck to rake.

Anyway, it took Riklis seven years, but he erased his massive debt and resolved on a confident course. He would take his huge company private. He had another program, too. He would make a star out of what he describes as his other "creation": Pia Zadora.

"IT WAS MY DECISION THAT PIA SHOULD GO BACK TO work," Riklis says. Zadora, who had comforted Riklis through his times of trouble, would have acquiesced in domesticity. Instead, she opened at the Riviera, one of the more lavish showcases in Las Vegas. This was in February 1977. Seven months later they were married.

It would be incorrect to say that Vegas was bowled over by the debut. "Pia went straight into the Versailles room, which is the show room," an Old Vegas Hand observes, "and that was out of sync. She was pretty bad." Certain entertainers—famously, Glen Campbell—refused to share a stage with her. Tino Barzie went to see the act at the invitation of the Riviera. Barzie, a onetime ballplayer with the Boston Red Sox, had been with Frank Sinatra for 25 years and now managed Frank Sinatra Jr. The Riviera had asked him to consider Zadora for a TV special. He was appalled.

"She was headed straight for the boondocks," he says. "It was a mess. It looked like the cast of World War II was on the stage. And she was getting zinged by everybody. I think she was about ready to get out of the business."

Zadora and Riklis listened to Barzie. He was hired and began streamlining her performance. He had her booked as an opening act with Frank Sinatra and Bob Hope. He got her on Mike Douglas and Merv Griffin. Riklis and Zadora had further plans, though. Pia: movie star. It was, perhaps, characteristically maverick that Riklis should have set Tino Barzie, who had little experience in this field, to work, but it was Barzie who began to look for the appropriate movie.

He spoke with a friend, Matt Cimber. Another maverick choice. Matt Cimber is better known for his marriage to Jayne Mansfield than for his eighteen movies—all of the genre known as "exploitation pictures," which is to say action movies, horror movies, and the like. Only one of these was erotic, but this was the one that did the damage. "What hurt me was the film version I did of *The Sensuous Woman,*" he says. "I did it with Jayne, tongue in cheek. I made it for $185,000, and it grossed $35 million. But *Life* called me a 'California pornographer.' "

“…Riklis describes Pia as one of his ‘creations’…”

Cimber decided that he was looking for a small picture. “We couldn’t burn Atlanta in her first movie,” he says. “Sure, they could have got her into a Bond picture. But why?” The first project he came up with was something he was shooting in Europe, *Seven Graves for Rogan,* which was starring Rex Harrison and in which there was a likely part. But the producers insisted on a German actress. (The film is still unreleased.)

Riklis was sour when they next met, which was at a booth in the Cafe Rodeo. “You I don’t like,” he said.

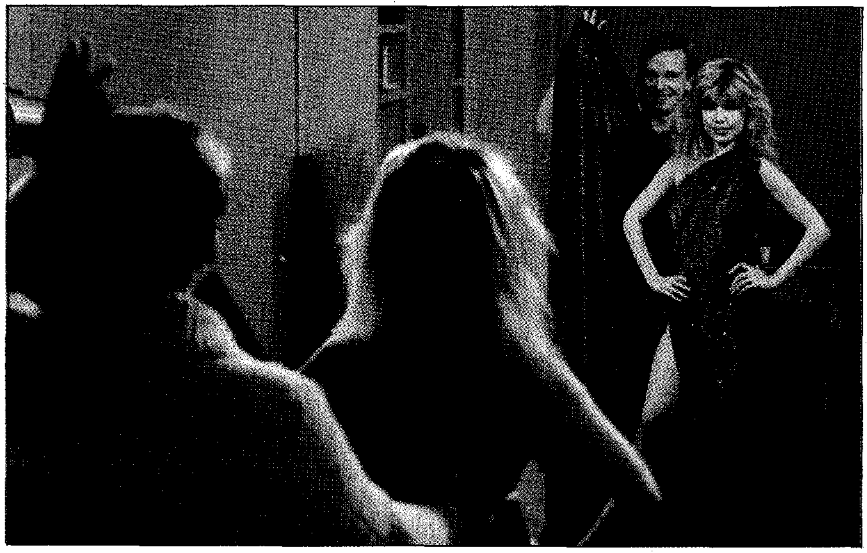
But Cimber had another project. A long-standing fan of James M. Cain’s, he was aware that one of the novelist’s works, *Butterfly,* remained unfilmed, its theme—incest—having only recently moved into the realm of the acceptable. “Billy Wilder wanted to make it in ’47,” he says. “Jack Warner put the kibosh on it.” He showed it to Barzie, who was impressed. Riklis, too, was impressed, but less so by Cimber. “Why you?” he asked. “Why do I need you?”

It was true, of course. With his money, he could have had anybody, but Cimber pressed.

“This picture is important to me,” he said, “because I *need* a good picture. I’ll work that much harder on it.”

Conditions were arduous in Nevada, where the movie was shot. “The hottest it got was 115,” says Ann Dane, who plays Pia’s sister. “At the end it was snowing. But you never heard Pia complain. She really is a trouper. And they would take us to dinner every night. They treated us like family.”

Making it: *Rehearsing at a recording studio in Beverly Hills . . .*



. . . and getting fitted by Hollywood costume designer Bob Mackie.

Within a couple of months, Pia was back at work, this time on *Fake Out,* in which she plays a naïve young thing going with a mafioso. Riklis himself has a small part as a mobster hotel owner. “I get killed early on,” he says. “No respect, no respect.”

The movie was shot around the Riviera, of course, which may or may not enhance that hotel’s appeal, since much of the movie seems to be taken up with automobiles tearing through the casino. “They tore up the casino to do that movie,” the Old Vegas Hand reports. “That’s out of sync! *They had it closed for a couple of hours every night!*”

The Old Hand sounds at once disgruntled at the lese majesty and impressed at the power. He adds, “I don’t know anybody who can do that in this town. I don’t think Sinatra could do it at Caesars. Just Riklis.”

THE CARPETING IS PINK AS A BLUSH, THE STAIRCASE glimmering chrome. It isn’t one of the grandest of the Beverly Hills mansions, but it will serve. “I’m not saying it’s all just my taste,” Riklis says. “But it’s very good. Pia did everything—everything.”

He looks around serenely.

“It’s young. It’s decorated young.”

Only the artworks seem imported from an earlier life. There is a Rodin female torso—“That was in my office when I first met Pia. She insisted on having it here”—and a Kirchner canvas whereon a female is playing a piano. “I got it because it reminded me of Pia,” he says. “I’ve given it to her.”

We walk through Pia’s closets, where innumerable pairs of boots are hung in translucent plastic containers, upstairs to where workmen are installing a Jacuzzi in the solarium. He points to a large window overlooking the stairs. “Over here, we are going to have one of the pictures of Pia taken from *Butterfly,*” he says.

A picture? “We are commissioning a stained-glass window.”

Downstairs, the telephone shrills. He takes it in his office, which is decorated with shields commemorating sundry charitable activities and a laminated cover of *Vegas* magazine bearing a picture of Pia Zadora. “I’ll tell you what I’ll do,” Riklis says. His first wife is on the telephone, asking if his jet is available. “I’ll send the plane to Sun Valley for you. Then it will go to Santo Domingo to pick up the kids.”

Pia bounds in, fresh from her strawberry-colored exercise room. “Are you joining us for lunch?” Riklis asks.

“You don’t have to ask me if I’m joining you,” she says a bit snappishly. “I *live* here.”

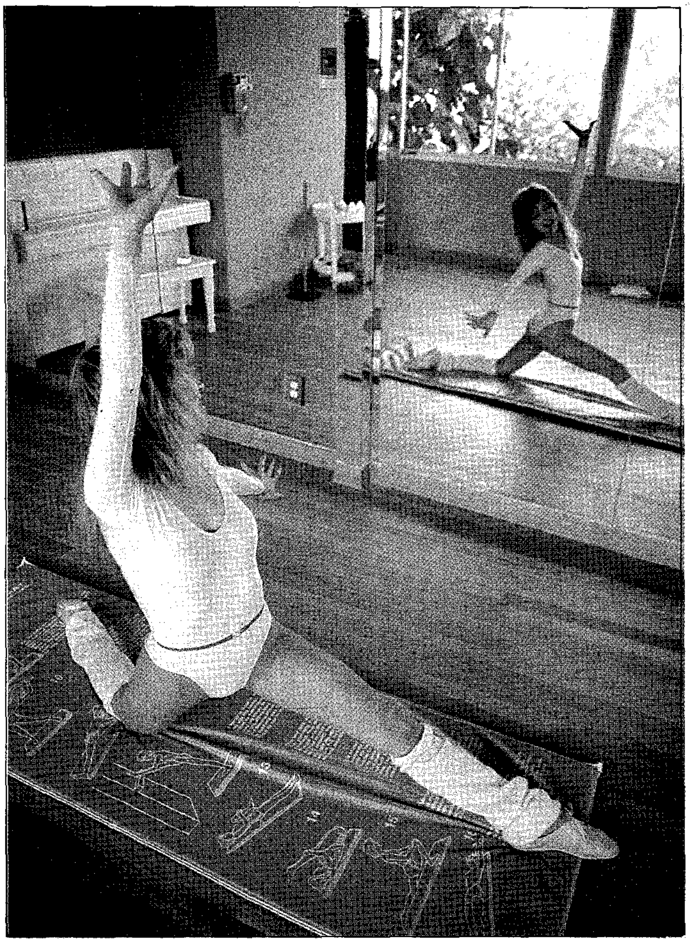
We sit down to smoked sturgeon, corned beef, pickles. Pia prattles on. “She was so quiet before I married her,” Riklis observes.

“Bo Derek would never get away with that,” someone says.

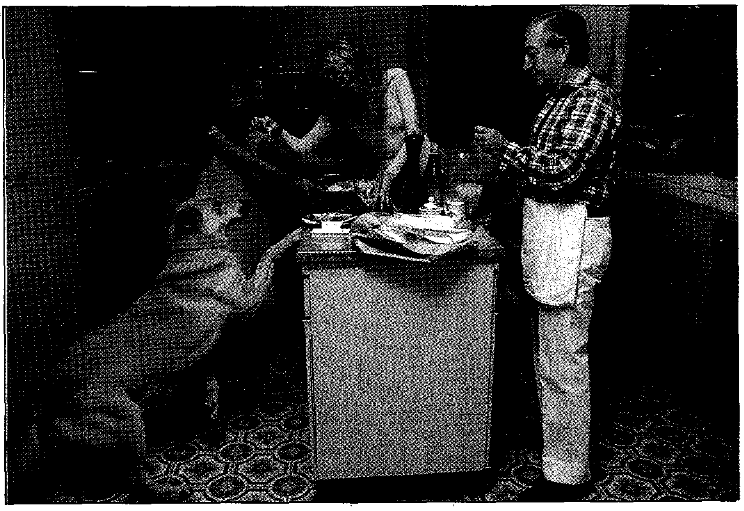
“Bo Derek?,” Pia says. “I hear she never says *a word.*”

They discuss the incursion expected the following day—the Foreign Press Association of Hollywood has been invited to a press conference. We move into the living room. “Oh, no!” Pia squeals. The laid-back men working on the Jacuzzi have evidently punctured a pipe. Water is trickling from the

“...Younger men were too easy for me, Pia says...”



Split decision: *Riklis wanted her to go back to work...*



...though Pia would have acquiesced in domesticity.

cement roof. Receptacles bud all over the pink carpeting. “This has to be done today,” Riklis tells the architect on the telephone. “I want none of this tomorrow.”

He barely raises his voice, but is less phlegmatic than he seems. “I'm so frustrated, it's not even funny,” he says.

The telephone rings again, a call from Tel Aviv. Riklis speaks for several minutes. Arie Genger, the head of Rapid-American's retail department and an Israeli émigré, was named by Riklis's buddy Ariel Sharon to take on an interesting job: the administration of Israeli arms sales. A coup.

But the appointment has caused a storm in Israel that is showing, it seems, no signs of subsiding. Meshulam Riklis listens coolly and replaces the receiver. “C'mon,” Pia tells him. “I'm going to the beach.”

(A few days later, it would be announced that Genger wouldn't be taking the job.)

Signs of leakage have disappeared when the foreign press begin to converge on the Riklis mansion the next day. The Foreign Press Association is not, perhaps, a highly regarded group in Hollywood, but Riklis is tender with the press, and the foreign press do have the Golden Globe awards in their gift, so his attention has been meticulous.

He went over the details with his publicist, Eddie Kafafian. “It drives them crazy that I get myself involved with everything,” he says. “The menu! I said what are you having? They said the cold cuts. The cold cuts! That doesn't mean anything. I want filet mignon, the long kind.”

The press conference is held in the screening room.

“I'm Pia's husband,” Riklis says when introduced, his smile slight, his arms folded. He is sitting at the end, next to Cimber. Then Pia, followed by Barzie. The questions are traditional. About *Lonely Lady:* “I presume you will be doing some nude scenes?”

“Yes,” Pia Zadora says. She flickers a look at Riklis. “Will I?” He nods, imperturbably.

“Would your husband ever direct you?”

This provokes a burble of glee. “If you start directing me, I'm getting out of this business,” she tells him. “You direct me all the time anyway.”

Riklis addresses the audience. His manner is mild, his message emphatic. He doesn't need to live off his wife. “You must understand,” he tells them, “I'm a big executive in my own right.”

We move downstairs to the wine and meat. The telephone rings. “I'm sorry, I can't talk to you now. I've got 50 people for lunch,” Riklis tells a caller from Rapid-American.

“THAT'S GOYISH,” RIKLIS SAYS. HE IS EXAMINING some earrings in the window at Fred. Fred is on Rodeo Drive, Beverly Hills, across the road from Cartier and just down the street from Gucci, Hermès, and the ineffable Giorgio's. Rodeo Drive makes the Faubourg-St.-Honoré, Bond Street, and Palm Beach's Worth Avenue seem like very low-rent neighborhoods, and it's a perfect playground for Pia Zadora. “Beverly Hills is the nicest place in the world,” she says.

Today, she is examining the gold chains. A diamond-encrusted number first. “I like this one,” she says. “It's beautiful. It goes with my rings.”

“We should go to Cartier,” Riklis says. He has a discount, a relic of his ownership.

Pia picks up another chain, a heavier one, a jointed snake of margarine-colored gold. “I prefer this one,” she says. “It looks more masculine.”

“It doesn't have any diamonds,” Riklis demurs. “Have them put some on.”

She looks at the salesman, a trim young man in a three-piece suit, who assents. “When would you like it by?” he asks.

“Tomorrow,” she says, and giggles at her audacity.

It's time to get a Christmas present for Riklis himself. What does he want? He shrugs.

“Just get me a card,” he mumbles.

“A car?”

“No. A *card.*”

“Now you see why I want my wife to work,” Riklis says. “It is cheaper than when she goes shopping.”

ZADORA'S BACK AT WORK SOON ENOUGH, AT THE Record Plant with Jacques Morali. Morali, begetter of the Village People, has written two songs for her. Today, they are working on the key. "Alone again!," Zadora sings. She is wearing a pink mini-dress with gold shoulder pads, and a gold peaked cap equipped with muffs to simulate earphones.

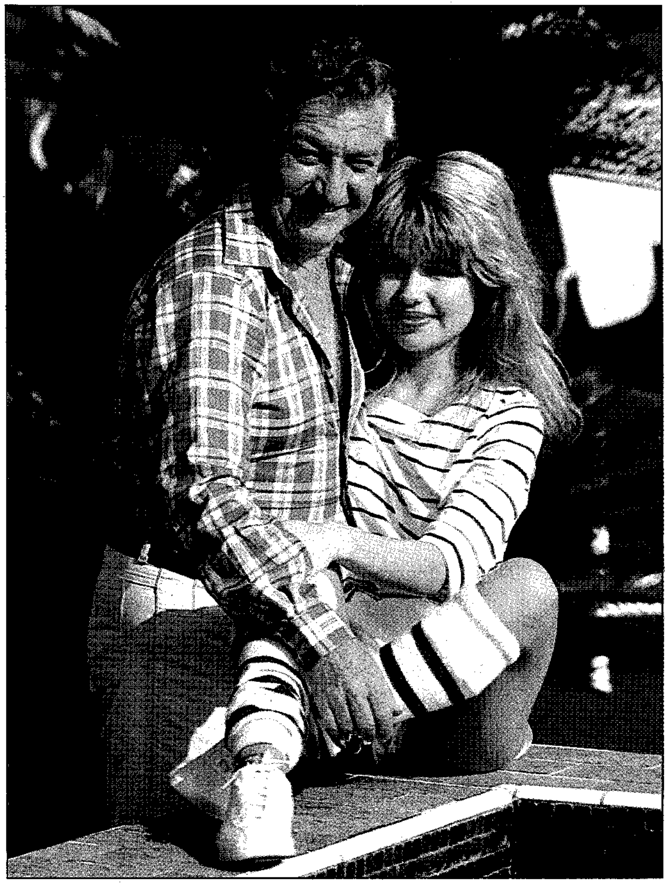
"I'm always amazed at my total ignorance of what goes on in a place like this," Riklis says. He is sitting, placidly enough, in the next room. Carol Connors, twice an Oscar nominee, who wrote the lyrics for the theme song for *Butterfly,* has told me that Pia Zadora "has an interesting voice." Commercial, possibly. "You might have a great voice, but if it's not commercial, it's not gonna sell records."

She composed the *Butterfly* song from Stacy Keach's point of view, Connors said. " 'A love like ours, where can it go?'... In my mind it was a very sexual, masculine thing."

She had considered Johnny Mathis, but chose Bill Medley, formerly of the Righteous Brothers. "It was fantastic," she said.

The next thing that she heard was that Pia liked the song, and had decided to record it herself. The next thing after that was that Pia's version was in the movie. "Well, I had a little problem in my head," she said. "I was very apprehensive. This isn't gonna work, and yadda-yadda-yadda. . . .

"Well, her version worked. It's beautiful. I'm happy."



Moviemakers: *"He's gorgeous," her mother said.*

THE STAFF ALL SEEM TO KNOW HIM. MOST ADDRESS him as "Rik." A few ask after "Pia." We are moving through the renovated Riviera in Las Vegas. In a few hours it will be Christmas Eve. "Tidings of comfort and joy" is playing on tape.

Earlier, I mentioned that many had wondered whether it is possible to operate in Vegas without some fairly tough customers. "Baloney," he said, without heat. "That's baloney."

Now, as we walk through the spanking-new kitchen, he says, "Two and a half million this cost." He gestures. "Two and a half million!" He explains his mission to the chef. "I'm schnorring a couple of turkeys," he says.

"I think we can spare them," the chef says, brightly.

"One with Russian, one with Polish . . . two nice females . . . leave the dressing in . . ."

His Vegas office is a corner table in the plush, depressing cafeteria. "The food is good here," he grumbles. "We lose a fortune." The manager, a man in early middle age, runs down the figures. The Reagan recession has bitten Vegas deeply, not unassisted by Atlantic City, with occupancy down 10 to 15 percent. They discuss possible coming attractions. Kenny Rogers. The Village People. And Dolly Parton? "I think she's waiting to see what happens to Kenny," Riklis surmises.

There is an announcement. He is wanted on the phone. "Hello, gorgeous. How are you?" he says. Pia. "Vegas is empty. You're going to the beach?"

There is another call. It's a woman from New York who is curious to know if Riklis is related to another Riklis, a man she met in Israel. A distant cousin, Riklis says. They have never met. "But I want you to come and be my guest at this hotel. All four of you. No, I won't be here. I have to go back to Los Angeles."

The turkeys fly back with us, first-class. I ask for a whiskey-and-soda.

"You mean you want a Dewar's," he says, and tells the stewardess. "We want a Dewar's."

"We have Johnnie Walker," she corrects.

"You don't have Dewar's," he scolds. "We *own* it."

He settles down to another screenplay.

Early last year, Riklis succeeded in the latest stage of his grand strategy, taking Rapid-American completely private, at last.

"Saul Steinberg is copying me," he says. "The Tisches would like to. Bludhorn can't." He says that 1984 will not hold the terrors of the early seventies and sixties. "There will be no repetitions. I shall not make the same mistakes."

He doesn't believe that any individual will be able again to do what he did, and single-handedly create an entity powerful enough to take on the corporate monoliths. But, he says, his plan for the next five years is to "hand over the baton" to the next generations, meaning his children, and his children's children.

Otherwise, he will continue to make movies. "I am doing it for Pia," he says. "Maybe she should make three a year." Logically, he accepts that she might leave him. "I would survive," he says, "but it would hurt."

It is not a thought that seems to have crossed Pia's mind. Our last interview is at a fitting with Bob Mackie, baroque maestro of Hollywood costumery. Photographs of Cheryl Ladd, Diana Ross, and Cher hang on the walls. (Cher's is inscribed *"Great ass, huh!"*)

Mackie is busy with a tape measure. "Your skirt is 27 inches off the floor," he says reprovingly. "That's too short."

It was Mackie, of course, who dressed Zadora in that artful shimmer of near-nothingness that did little to conceal her animated rump as she sang and danced on Merv Griffin.

"Can you believe they let that on the air?" she gurgles, adding *serioso:* "But I'm not going to do that anymore."

What Pia Zadora is planning is work. "My position definitely has its pros and cons," she says briskly. "I don't have to struggle, and I have everything I need. But some people say, 'Why is she doing all this? She doesn't really have to. This is just a *whim.*'

"Somebody else in my position might have said, 'What do I need this for? Let me go shopping! Have a social life. Go to dinners.' And have a house in Acapulco, you know.

"But we live a sheltered, homey kind of life. We don't really enjoy going to Hollywood parties. I'm focused. Our life is our work. It really is." ▬

How to Hire a Pro

Picking the Right Lawyer, C.P.A., Investment Adviser, or Decorator

By Stephen M. Pollan

With Raymond and Ronald Roel

SIDNEY CARP IS IN TROUBLE. UNtil recently, he was on the "fast track" with his firm; his single and sophisticated life-style appeared superbly managed. Suddenly the world according to Sidney fell apart.

Faced with his apartment building's going co-op, Sidney signed a subscription agreement. Now he has fifteen days to come up with the down payment. His accountant says he couldn't have picked a worse time to tie up his money. His lawyer won't return his phone calls; he's sulking because Sidney signed the subscription agreement without first consulting him. Sidney also finds that he is acutely short of cash—his investment adviser has put him into illiquid poultry. Worse still, he learns that he has a collateral shortfall—an appraiser gave too high a valuation of his antique-Ouija-board collection, and the bank, hiring its own appraiser, has found it to be insufficient collateral. His interior designer (the recipient of a majestic up-front payment) has given him ten pages of plans and renderings that are clearly in violation of the co-op bylaws. And on top of all that, the engineer that he recommended to make an evaluation of the co-op was fired by the tenants' committee for failing to discover a faulty boiler system.

What went wrong with Sidney Carp? And, more important, could these things happen to you?

They could if you made the same basic mistakes Sidney made—hiring professionals, as many New Yorkers do, simply by word of mouth and on the recommendations of friends. During his career, Sidney, like the average mobile New Yorker, will spend more than $115,000 in professional fees, excluding

Photograph by Sheldon Secunda; briefcase courtesy of Crouch & Fitzgerald; fabric courtesy of Greeff Fabrics, Inc.

probate. Sidney's current tumult, though, is likely to increase that $115,000 considerably.

Hiring professionals on the advice of friends is common practice, but, while it's a start, "relying exclusively on hearsay is no better than a crapshoot," says Peter F. Weir, partner in Cole & Deitz, a Wall Street law firm. "What's good for your friends may not be good for you." Your friends may not realize, or care to admit, that their particular situation could have been handled better, or they may be indulgently pawning off a personal friend who needs work. Moreover, their situations and sensibilities may be *very* different from yours.

Hiring first-rate professionals is a most difficult and important life skill. There are no safe shortcuts. The best way to hire is by comparison shopping—judging one against the other through personal interviews.

Professionals of every discipline agree. Frank Wolf, partner in the accounting firm Ernst & Whinney, suggests, "You should meet more than one accountant in order to judge the range in quality. I welcome it." David H. Peirez, partner in the Garden City, Long Island, law firm Reisman, Peirez & Reisman, insists on interviewing before hiring: "I won't agree to take on a client over the phone. In helping to form impressions, there is no substitute for the flesh-to-flesh meeting. I have to meet and interview him or her."

Here are a number of general rules to follow, whether you are retaining a lawyer, an accountant, a financial adviser, an interior designer, or any other professional:

Start now. Don't wait until you suddenly need a professional. Look ahead. You might, for instance, benefit by interviewing during the slow season for accountants, when more detailed thought will be given to your needs. Besides, the relationships you establish are not one-day stands; you should not feel rushed into making commitments.

Reach out. Certainly, start by soliciting recommendations from people you know and trust whose needs are similar to your own. But get more than a name. Find out in detail what sort of relationship your friend has had with the professional: Did the professional give your friend prompt service? Did he return phone calls? Did he keep your friend well informed? Was your friend completely satisfied? How high were the fees?

A senior vice-president of a large New York investment-counseling firm tells how one of his clients chose his firm: "I had a fellow who came in as a client a number of years ago. He said, 'I'll tell you exactly how I picked you: From banks and brokers I got the names of ten people in the investment-advisory business, called them up, and in the course of talking to them asked, "Assuming that you consider yourself to be the most qualified in the business, who do you think is number two?" And your name came up six times out of ten as the number-two selection. So I just wanted you to know that it was your associates in the business who persuaded me to hire you.' That's one way to hire."

The size of a professional's firm has nothing to do with the quality of service you will receive. Both large and small firms have their potential advantages. Big firms should not be considered out of your reach, and smaller outfits are often just as successful as their larger counterparts. You should be hiring an individual, not a firm.

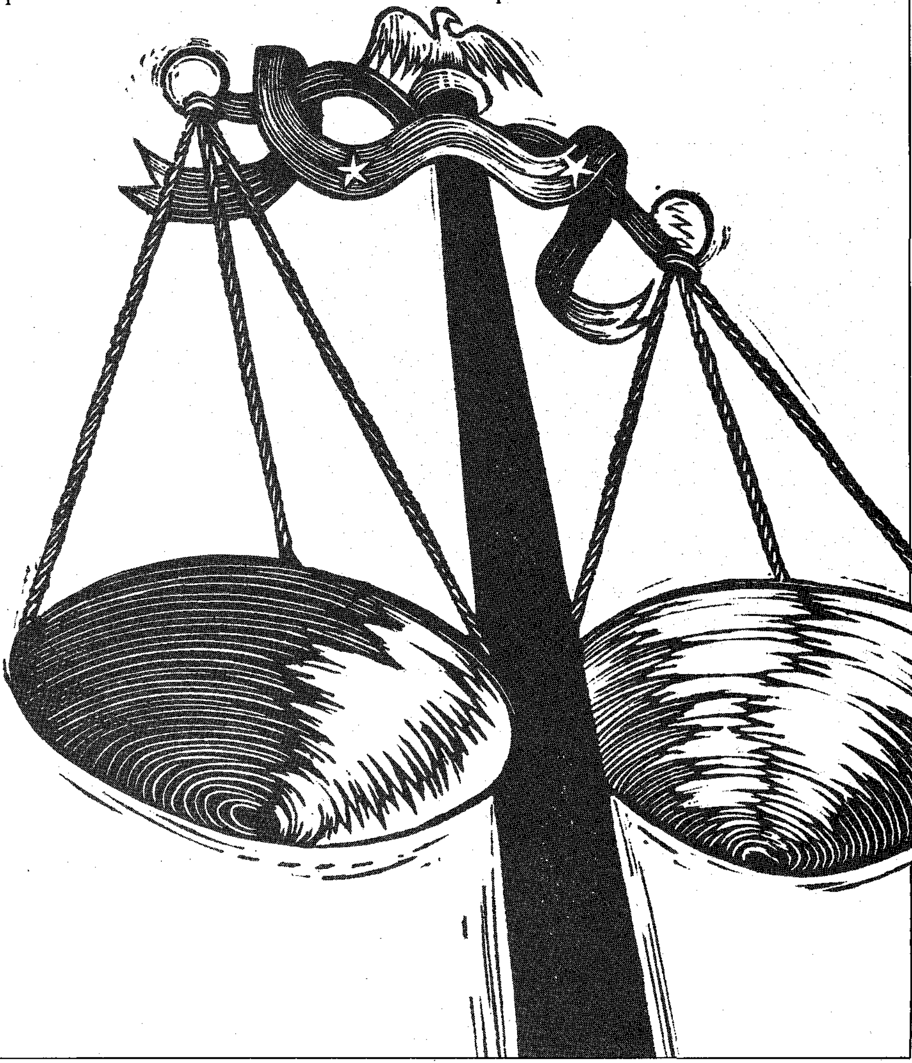
Interview. How many candidates should you consider? Two or ten—as many as it takes.

Phone each suggested candidate and tell him that he has been recommended by so-and-so and that you seem to have needs or problems similar to those of the client who recommended him. Say that you'd like to meet to see if he can handle your work. Use a third-party introduction in every instance possible. Many professionals we interviewed seemed to relegate off-the-street business, or "cold calls," to a less important stratum than personal referrals.

State clearly that you do not expect a free consultation—that is, you will not be asking for free advice on how to handle your problem; you simply wish a brief preliminary interview. If the professional seems annoyed at the prospect of being interviewed—free of charge for the first meeting—move on. A good professional expects to be interviewed and respects a client who hires in a thorough fashion. "The first meeting is free," says John Crews Rainey, an architect-designer with his own Manhattan firm. "It's to see if we get along, to see if there's a rapport and find out what their taste is. Frankly, it gives us the option of deciding *not* to be hired."

Some professional specialists will bill you for this initial meeting if you decide to hire them. A distinct minority in every field believe they are so much in demand that they can charge for the first interview even if you decide not to retain them. (Usually they will agree to credit that charge toward your first monthly retainer if you hire them.) Avoid these hotshots. Let them cool off.

Face-to-face interviews are essential. A professional can sound terrific over



Illustrated by Barry Shapiro.

"...If you can't afford your chosen attorney's quoted fee, just say so. 'The rates are 100 percent negotiable,' says a matrimonial lawyer..."

the phone, but when you meet him he may give out signals of dislike, distrust, or incompatibility.

Do not meet for lunch. You need to gauge how your candidate conducts business, not how he socializes or sells himself. You want to get a glimpse of how the office is run; how he treats his colleagues, subordinates, and secretaries; how busy he is. Is he attentive, or does he interrupt your meeting with every phone call? Does he make you wait past your scheduled appointment before he meets with you? If this is the kind of treatment he gives you now, expect the same kind of rudeness if you make the mistake of hiring him.

Experience counts. Ask the expert about his background and his experience. Continuing professional education or other evidence of ongoing study of a profession is often more important than an Ivy League degree on the wall. And as Thomas Slaughter, partner in Delphi Asset Management, a Manhattan investment-advisory firm, points out, "Experience is critical. The biggest mistakes I made in this business were when I first started out—the first two or three years, when I thought I knew it all. I found out damn fast that I didn't, but it can be very costly to clients."

Be candid. "The client has to do a lot of soul-searching," says Stephen M. Fields, of the law firm Booth, Lipton & Lipton. "He must understand himself. Some like to be told what to do, and others want to be presented with options." Also, be prepared to learn that your perceived objective is not really in your best interest.

Do not let the "all-knowing nod" stop you from explaining the complex details of your situation. "Clients will often assume they fit into patterns of behavior that the lawyer can detect without getting all the details," says Anthony V. Curto, of counsel to the Long Island law firm Suozzi, English & Cianculli. "You must not hide any pertinent information from your professional." In fact, a good professional will summarily drop you as a client if he finds out that you purposely concealed certain facts. Ignorance renders the professional impotent in his ability to work intelligently for you.

Do not be afraid to ask questions that are confrontational or that may seem silly. Too many people withhold questions that they should ask and that the professionals are willing to answer. And professionals should be able to speak your language—without jargon.

Check on the fee. Ask the professional how he bills. Make sure he's specific about fees: What is the hourly rate? What are the provisions regarding retainer arrangements? How often will you be billed? What is the professional's best estimate of the total cost? To what extent—if any—will the fee be determined by your satisfaction? Ask who at the firm will be handling each function in your case. Your mutual goal should be to assign the cheapest level of manpower to routine functions while maintaining the highest quality of expertise for the critical decision-making.

Get an engagement letter. Even when you feel satisfied that you have found a professional with the intelligence and expertise, business habits, and chemistry that are right for you, you should always ask for a letter of engagement or agreement. The terms of a professional relationship should be put into writing to avoid any misunderstandings, and because people and circumstances change. The engagement letter should contain the following:

1. *A clear definition* of the services to be performed and the responsibilities of the professional. If any professional function is contingent upon certain action by you, the client, this should be made clear.

2. *Fee arrangements,* including hourly rate, retainer provisions, a differentiation in charges for back-office work, recouping of expenses incurred, billing frequency, and estimated total charge.

3. *An estimated timetable* for completion of various stages of the service to be performed.

4. *A status summary*—to be integrated into the regular billing—which includes a statement of results to date and a completion prognosis.

5. *A termination clause,* which states that you are free to disengage from your professional at any time if you are not completely satisfied with any aspect of the relationship. The clause should require the professional to release all of your documents and copies of his working papers.

Too many people maintain unsatisfactory professional relationships through sheer inertia or fear. Do not become shackled to an unproductive arrangement just because your professional has your "papers." After you have done your share of prodding, you *must* find another professional.

Relationships with professionals may be short and expeditious or long and rewarding. Either way, they must be tested continually for strength and durability—you owe it to the professional and to your pocketbook. "The client should challenge the professional's work," says Frank Wolf. "I prefer a challenge rather than silent acceptance. It keeps me on my toes. After all, if I can convince the client that I'm right, I've created a stronger bond."

LAWYERS

EVEN THOUGH THERE ARE SOME 40,000 lawyers in the metropolitan area, it has never been easy to hire the right lawyer. For years there has been tension between the practitioner and the public: Clients continue to complain that many lawyers are incompetent and uncommunicative and charge too much.

Perhaps a lawyer's performance is so harshly judged because he enters his client's life during the most vulnerable and trying of times: the negotiation of divorce and/or custody settlements; the acquisition or sale of major properties; the handling of contracts and lawsuits; the planning of an estate; and the overseeing of that estate. Still, it is clear how greatly everyone needs good legal counsel: Retaining an attorney may be expensive, but, in the long run, each well-spent legal dollar may save a client ten.

How can you find a good attorney? Beyond personal contact and the qualified recommendations of your peers, your list of candidates can be culled by finding out the names of the chairman and committee members of the specific legal committee associated with your local bar association (domestic relations, taxes, probate, etc.). "In general, these lawyers are acknowledged by their peers as leaders or prominent experts in their field," says Andrew O. Shapiro, a Manhattan attorney. There are some 60 local bar associations in New York State alone. Most, if not all, conduct some sort of continuing legal education of members and have standing committees on various aspects of family-court and civil and criminal law.

Another good resource for locating expert legal talent is the Practising Law Institute (810 Seventh Avenue, near 52nd Street; call Nancy Hinman in public relations at 765-5700). Every year it conducts 150 special seminars in the city for lawyers on a broad range of topics—from nuclear litigation to representing professional athletes. While it does not *recommend* lawyers, the institute will send you a schedule of programs in the metropolitan area covering your legal interest. The lecturers are usually topflight practitioners in their specialties.

Many expert professors of law teach at the various law schools in and around New York. A great number of them do take on clients, or at least are well versed enough in their areas to make intelligent recommendations of other attorneys. Be aware, however, that some lawyers become law professors to increase their incomes and are not necessarily good practitioners.

The *Martindale-Hubbell Law Directory* (available at most large public libraries) can give you some idea of a lawyer's education, associations, publications, areas of expertise, and often what clients he or his firm represents. The directory also rates the legal abilities of many lawyers (a, very high; b, high; c, fair), based on reports from other attorneys and judges—but if a lawyer requests that his or her name be omitted or that no rating appear, such a request is honored.

While *Martindale-Hubbell* is a good reference tool, there is no substitute for the personal interview in the critical evaluation of any lawyer. "The very nature of the attorney-client relationship is intimacy and confidentiality, even in commercial matters," says David H. Peirez, of Reisman, Peirez & Reisman. "The most telling way to establish whether this relationship can exist is to meet face to face and interview honestly. Most people just go through the motions. They interview you, but in the end they still hire by reputation; they're impressed by names."

Tell your prospective lawyers your professional needs and/or problems and briefly describe yourself and your background. Ask about their backgrounds; what areas they handle best; what matters, if any, they do not want to take on; the size of their staff, and who generally assumes which duties. (Do not be afraid to ask a legal luminary if he will personally handle your case. Chances are he will hedge in his answer. Do not become disconcerted. Presumably he has imparted to a number of good—and less costly—associates his judgment and superior method. Find out how long these associates have worked with him.)

If you have a specific problem, ask the candidate how he would handle it. Are *you* going to be involved in across-the-table negotiations, or is the lawyer going to be handling matters directly with the other lawyer?

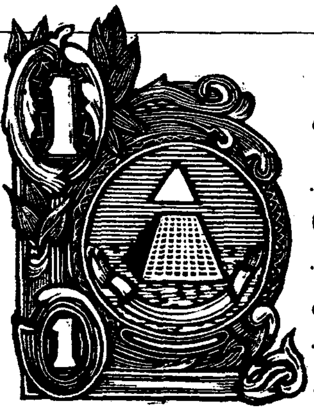
The interview should be used to "get a sense of the lawyer's idiosyncrasies and the personal chemistry between you," says Peirez. "Do you feel comfortable with this lawyer?" "Comfort" is an important criterion: "You can't have the feeling that you don't trust the person or don't like him," says Peter F. Weir, of Cole & Deitz. "The more personal the matter, the higher level of comfort you should have."

Look for a lawyer with a practical business sense—the ability to establish priorities. This is crucial, according to Weir: "I've seen a lot of deals blown because a lawyer got lost in minutiae that were totally irrelevant in the long term. You can deliver 100 percent to a client and not do anything."

Look for experience. "What they teach in law school and what happens in the real world are light-years apart," says Raoul Lionel Felder, a Manhattan matrimonial lawyer. It takes five years to learn how to practice law, Peirez says: three years to translate the basic theory into practice and another two years to "polish the rough edges"—"to be able to walk in and represent a client, to calm him down or pep him up, to deal with him on a human level." Experience, however, should not always be measured in years; the frequency of involvement in a particular type of legal matter is often a more telling basis for judging expertise. "Often, these so-called lesser lights three or four years out of law school at specialty firms have already become more experienced in a particular field by doing dozens of deals than is a general practitioner with twenty years' experience who may have handled his last real-estate deal two years ago," says David Goldstick, senior partner in the real-estate-law firm Goldstick, Weinberger, Feldman, Alperstein & Taishoff, P.C.

Talk openly about money. In New York, rates average around $100 per hour and go up on a "weighted basis"—more for partners' time, less for associates' and paralegals' time. There are tremendous variations in hourly rates within each firm, as well as between Wall Street and midtown-Manhattan "prestige" law firms and less corporately oriented firms. According to a spring 1981 survey of law-firm economics conducted by Altman & Weil, Inc., of Ardmore, Pennsylvania (management consultants to law firms), the average hourly rate for northeastern lawyers with 21 or more years of experience was $114 as of the end of 1980. Lawyers with under two years of experience charged an average of $53 per hour.

Another recent fee survey shows senior partners at several Manhattan law firms currently charging as much as



"...Large accounting firms offer extensive resources and 'powerhouse' talent; smaller firms give a higher level of service and charge less..."

$350 to $400 per hour; rates of $150 to $200 per hour are becoming common for partners at many Manhattan firms checked. At least a portion of a lawyer's hourly fee goes to paying the overhead; expect to pay between $20 and $50 an hour less for a more modest address.

If you cannot afford the asking price, say so. "The fees are 100 percent negotiable," says J. Kinsley Best, a Huntington, Long Island, matrimonial lawyer. In the long run, if you feel comfortable with a lawyer, it is probably wiser to work out payment over a longer period than to seek cheaper counsel.

Some lawyers ask for retainers—a deposit in advance for an estimated number of hours, exclusive of expenses or major matters like lawsuits or days in court. It is generally not advisable to enter into a large-retainer agreement immediately (with the exception of matrimonial cases, where a significant amount of time is spent straightaway in preparation and discovery). You have the right to ascertain how the attorney performs and bills before making a long-term and significant monetary commitment. Ultimately, however, retainer arrangements help lawyers control their cash flow, while helping you, the client, regulate your outlay of money.

Ask for an approximation of what the whole procedure will cost: What will it come to if everything goes well, and what will be the damage if everything goes wrong? Be careful about asking for a fee "ceiling." It is difficult to predict how long some matters will take, and in certain litigation it is virtually impossible. You may think you are getting a bargain by negotiating a "cap," but it could be a mistake. "No matter how responsible a lawyer is," says Weir, "if he gets to the point where he's losing a lot of money on your matter because of something nobody foresaw, the service he delivers may be reluctantly delivered—and that can hurt." David Goldstick points out that it is important for both client and lawyer to continue to talk about money after the initial discussion, especially when problems occur: "A good lawyer recognizes that in certain circumstances the results do not warrant the full-time cost involved." Goldstick adds, "In these cases, the lawyer must be prepared to eat a large portion of the extra cost. But the client must also recognize that it's unfair to try to insist on the original estimate."

Your relationship with a lawyer should be spelled out in a letter of engagement: why the lawyer is being retained; what the various rates and fees are; how you will be billed, including frequency, itemization, and status summaries; how the lawyer will be compensated if you decide to switch attorneys at any point. (See page 38.)

Be wary of contingency arrangements, in which a lawyer works for a percentage of the judgment awarded to his or her client (or, as in the entertainment field, a percentage of a client's income). Under these arrangements a lawyer gets compensated according to the amount of the dollar outcome—he or she effectively goes into business with the client. "When a lawyer becomes a principal, he can't be dispassionate," says Stephen Fields. "It's too easy for the lawyer to end up making decisions that are good for *him* but not necessarily in the best interest of the client."

Negligence or personal-injury cases, however, are usually handled only on a contingency basis. Legal fees are fixed under the rules of the court: 50 percent of the first $1,000 collected, 40 percent of the next $2,000, 35 percent of the next $22,000, and 25 percent of any amount over $25,000. If the plaintiff is under eighteen years old, the presiding judge decides the attorney's fee.

One of the lawyer's greatest strengths is to know when to say, "I don't know; I've got to research it or go to an expert." "I'm never embarrassed to say that," says Fields. Going to specialists—such as real-estate, matrimonial, trust-and-estate, bankruptcy, tax—may be especially prudent if the stakes are high, and a good way to find such an expert is through your general-practice lawyer. "I may not know the intricacy of the particular specialty, but I know how to ask the right questions," says Fields.

Some areas of specialization have given rise to "clubs" of lawyers, such as matrimonial or bankruptcy lawyers, who know one another and often work around one or a few courts. Hiring from within these clubs is not a bad idea, since, as Peter Weir puts it, "these lawyers know the 'dance'—they're all doing the same steps—so there's less chance of accidents."

Matrimonial Lawyers

MATRIMONIAL LAW, ALWAYS A DIFFICULT and draining profession, has been made more complex by a new wave of equitable-distribution laws. Divorces tend to bring out all the emotional baggage of both clients and lawyers. "Clients often come to us as if they've just crossed the Rubicon—they can't go back," says Raoul Felder. "They're trying to right all the wrongs of the world in one case." Combative lawyers, on the other hand, frequently get carried away with their clients' cause. Says Peter Weir, "A great deal of difficulty people have in getting divorces is caused by lawyers. I've seen lawyers get clients angry—'My God, how could he have done that to you?' They start fighting enormous legal battles, and the result is, quite naturally, enormous legal fees."

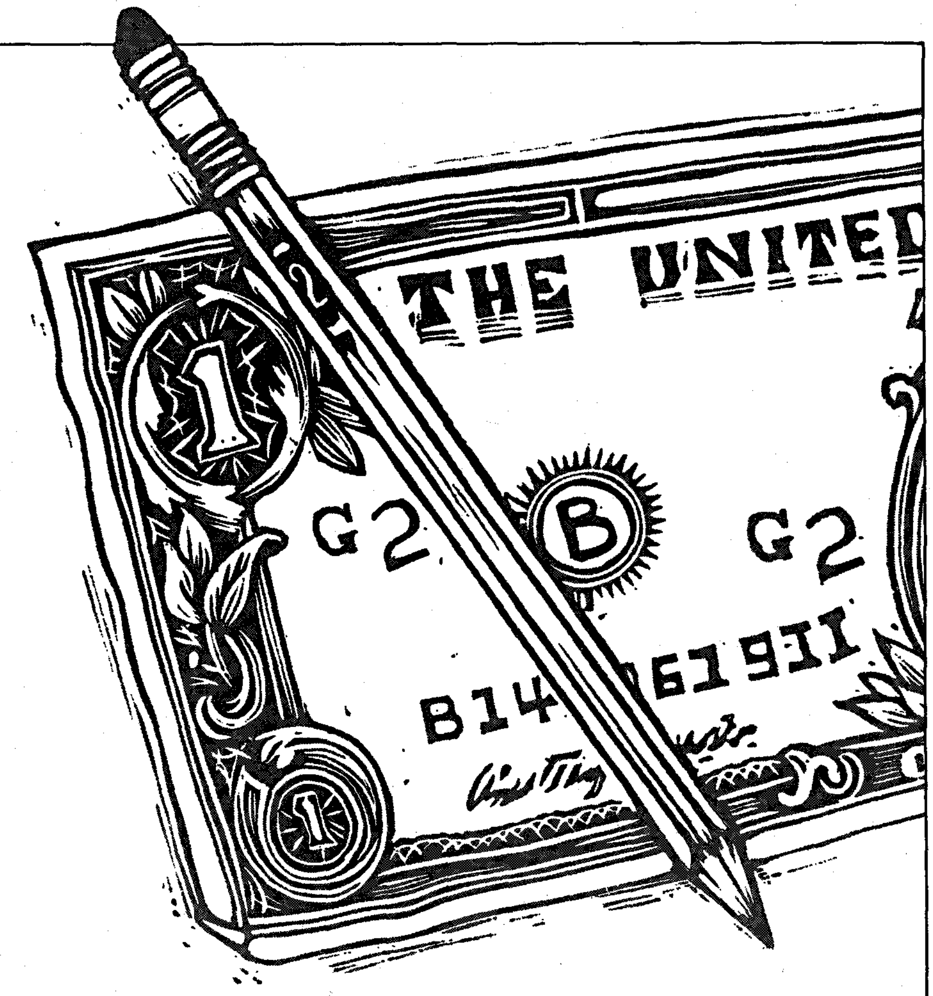
When looking for a matrimonial specialist, you can ask your generalist lawyer for recommendations, or you can assemble a list of candidates from the matrimonial-law-committee members of your local bar association. Another good source is the New York chapter of the American Academy of Matrimonial Lawyers (write to 500 Fifth Avenue, New York, New York 10110, or call 895-3034). The academy has about 150 members in the metropolitan area. To become a member of the academy, a lawyer must have practiced law (75 percent of it matrimonial) for ten years, or must have practiced matrimonial law exclusively for five years. Prospective members also are interviewed by a board of examiners, tested for competence, and reviewed for ethical values, says Michael J. Ostrow, president of the New York chapter. The New York bar association does not certify experts in matrimonial law, although such a practice is now being considered, says William G. Mulligan, chairman of the bar association's Committee for Certification of Family Law Specialists.

Are you looking for a lawyer to negotiate a relatively amicable settlement, or are you and your spouse already in such polarized positions that you will need a lawyer geared to take you through litigation? "You must not only understand your needs but also have the emotional stamina to pursue them," says Seymour J. Reisman, of Reisman, Peirez & Reisman.

You may find that certain lawyers have a reputation as "bombers": hard-hitting, inflexible lawyers who use litigation all the way down the line. "There's really no such thing as a 'bomber'—it's a media word," says Michael Ostrow. "There are just aggressive lawyers." Others agree that the reputation for being a bomber is largely a cultivated mystique, a means of prolonging a reputation for toughness; it appeals to the spouse who's out for blood on top of the divorce. In these cases, it's up to the matrimonial lawyer to reduce the emotions and do what's best for the client. Occasionally, what's "best" may be referring the client to a psychiatrist: As one Manhattan lawyer put it, "People whose marriages are on the verge of a breakdown often talk to a matrimonial lawyer as a means of catharsis. It probably does some good for the client, but they're in the wrong discipline."

Certain situations may offer a client no recourse but litigation. If, for example, a husband and wife cannot agree on the terms of custody, and both sides genuinely feel they should prevail, then the case probably should be tried. Even if you feel your case may not require litigation, you should know the court experience of your prospective matrimonial lawyer. Most matrimonial lawyers have established their reputations in the courtroom, and these reputations, ironically, may help keep your case *out* of court—that is, opposing lawyers may prefer to settle with you rather than litigate. Ask how many cases the lawyer has tried to conclusion. Be wary of a matrimonial lawyer who seems to be in court all the time. He may be in court too much, and, hence, he may not be as effective as another lawyer who has more time between litigation to prepare his cases.

Because matrimonial matters are so intimate and involve such close one-on-one contact, it's important that you and your lawyer like each other, says Mulligan. Ask the lawyer whether he has any children: Good matrimonial lawyers do not have to go through a divorce themselves, but exposure to children is important in knowing how to negotiate settlements. Don't expect to socialize with your lawyer: "The country-club business may be good for commercial law, but we deal with the client at the office," says Felder. "We're their lawyer, not their buddy." Nevertheless, most matrimonial lawyers make themselves available 24 hours a day for emergencies—certain things don't happen only between the hours of nine and five (one spouse, for example, suddenly taking off with the children).



Fees for matrimonial cases vary widely, depending upon the difficulty of the case and whether litigation is required. If both spouses agree beforehand to virtually everything and they just need to draw up financial and custody agreements, followed by an uncontested divorce agreement, then the whole process may cost under $1,000. If litigation is avoided but 20 or 30 hours of pre-trial discovery and negotiation are required to resolve matters, then a case may cost between $3,000 and $5,000. Litigation, of course, is the most expensive process, usually ranging from $5,000 to $15,000, depending upon how hard the clients fight and how long the case takes. These days, the court may require one spouse to pay the legal fees of the other, but not if the latter has the means to pay, either in terms of current assets or borrowing power.

Fee arrangements are tailored to individual cases: Most lawyers insist on an initial retainer and charge by the hour against that retainer. Some lawyers deposit the retainer in a trust account: Should the case take less time than anticipated (through an unexpected resolution or a switch of lawyers), the client is entitled to a pro-rated refund. Make sure your letter of agreement specifies exactly what services are covered by the retainer. Does it, for example, cover any post-divorce action, such as enforcement of the settlement?

Many matrimonial lawyers charge a consultation fee for a first meeting, but not all do—ask over the telephone *before* you decide to meet with a lawyer. If you do pay a consultation fee and subsequently decide to retain that lawyer, the fee applies toward your retainer. But if you choose another lawyer, don't expect that by paying the first lawyer you will necessarily prevent him or her from representing your spouse.

Real-Estate Lawyers

WHILE ALMOST EVERY LAWYER WILL SAY he practices real-estate law and is qualified to handle your case, you should seek out a truly experienced practitioner in your area of concern, whether it be a co-op conversion, buying or selling a condominium or first or second home, a leasing arrangement, or a real-estate investment as your second business.

Where do you find these real-estate specialists? David Goldstick believes that the best-informed sources are "the multi-line title-insurance agencies." (Look under "Titles Searched" or "Abstract Companies" in the Yellow Pages.) Goldstick explains: "They are extremely well aware of which lawyers come prepared for closings, how well the papers are drawn, and how well they negotiate." Briefly, title insurance protects

the new owner against any claims or lawsuits due to errors in the deed or in the title to the property. Agents or abstractors search for irregularities or unresolved claims to the property and attend the closing meeting as an independent, noncommittal third party. Gerald Peck, a lawyer himself and co-owner of Continental Abstract Corporation (895-3266 or 516-248-1180), one of the largest multi-line title-insurance agencies in New York State, says that there are a lot of lawyers " 'practicing' real-estate law who don't deserve the business. I see a lot of incompetence. Some lawyers ask for the advice of our *typists* on how to fill out forms."

Another good source: the paralegals and lawyers who work with the mortgage departments of major banks. They, like the title closers, are on the scene during real-estate closings almost every day. They won't recommend a specific lawyer but will give you a list of competent lawyers from which to choose.

Real-estate lawyers should be able to help in evaluation of properties, explain how a transaction will work, and tell you what to consider when negotiating a deal. Your fee is predicated on the nature of the lawyer's responsibility and the complexity of the transaction.

For co-op conversions, tenants' committees hiring lawyers tend to make two mistakes, according to Gerald Peck. "They either are too concerned about getting the cheapest guy, or they hire the biggest politician, the guy who feeds their fears or curries the favor of the raving mob. They should hire an attorney who represents tenants on a regular basis, who knows how to get the best deal from the sponsor without breaking the deal."

There are three ways lawyers generally charge for representing tenants' committees: a flat fee of (usually) no more than $20,000, total; on a straight hourly basis, from $100 to $150 per hour; or a contingency-fee arrangement where a bonus of as much as $20,000 to $50,000 is paid upon the successful closing. Most tenants' committees reject this contingency-fee arrangement. (See *New York,* March 31, 1980, for a complete discussion of co-op conversions.)

For the purchase or sale of a single-family house or condominium, many lawyers still charge between .75 percent and 1 percent of the purchase price. Avoid lawyers who charge in this outmoded fashion: It is opportunistic to charge a fee in relation to the dollar value of the property. You should not have to pay more than $750 to $1,500 for a house closing.

If you are a tenant buying your apartment in a building that is going co-op, you'll want to engage your own attorney to handle the closing. The tenants'-commitee lawyer represents the tenants as a group; you want your own lawyer to scan the selling plan for problems unique to you, and to deal with the mortgage granter. Your legal fee for this should be in the range of $350 to $1,000. It is a simple transaction—a transfer of stock in a proprietary lease—which should not take more than five or six hours to complete. No lawyer should charge more than $150 per hour for this service.

If you are considering buying or selling an apartment building or brownstone in the $500,000-to-$2-million price range, legal fees should be between $1,500 and $5,000. And if you want to convert your building with 20 to 50 units to a cooperative, expect to pay your lawyer between $20,000 and $50,000, plus $7,000 to $15,000 for expenses.

Real-estate-law specialists who handle one or more of these types of transactions exclusively are your best bet. Gerald Peck and others stress the need to "distinguish between the hotshot kid from Harvard whose arrogance is trained by virtue of his pedigree versus the experienced practitioner who understands the math involved and has the ability to bend." One real-estate lawyer related that in a recent sale of a building the two buyers paid a total of $10,000 in legal fees. The seller, who used a large, "fancy pants" corporate firm, spent $90,000 in legal fees. "They spent the time on it, all right, letting the meter run, intentionally throwing roadblocks in the way with the goal of having their men knock them down at $200 an hour."

"I know it's a good deal when no one is smiling," says Peck. "When both sides are a little disturbed that they didn't get all they wanted, but they're able to live with it, that's a good deal."

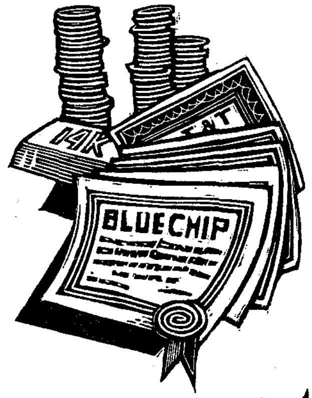
Trust-and-Estate Lawyers

WHILE YOU MAY BE NATURALLY RELUCtant to prepare for your eventual death, the new federal tax laws should make you re-evaluate the planning and disposition of your estate—it could mean saving thousands of dollars.

Think twice about writing your own will. If your assets approach $100,000, if you own a business that will continue after you, or if you have more than a couple of children and a spouse, you should retain a lawyer and tax specialist to plan your estate properly. Under the revised gift- and estate-tax laws, one spouse can *give* an unlimited amount of personal property to the other tax-free—and also *leave* an estate of any size to the spouse tax-free. Previously, the surviving partner could be left no more than one-half the estate or $250,000, whichever was larger. (Be sure to have your attorney update your will so that its language unambiguously lets your heirs take advantage of the new tax law, advises Vincent B. Frontero of Brand & Brand, a law firm in Garden City.)

The fee arrangement for probating an estate also has shifted to hourly rates in recent years. The old rule of thumb was to charge from 3 percent to 5 percent of the gross estate (depending upon the difficulty of the proceedings) for estates of $1 million or less. Though some lawyers may keep the percentage rates in the back of their minds, the trend is to charge by the hour. Insist on an hourly rate: This is the fairest way, especially if your estate is relatively simple and does not merit an automatic percentage fee.

If you name your lawyer an executor of your estate, expect that an executor's commission will be paid as well. This commission (a graduated percentage of your estate) is set by state law: 5 percent on the first $100,000 of your estate, 4 percent on the next $200,000, 3 percent on the next $700,000, 2.5 percent on the next $4 million, and 2 percent on any amount over $5 million.



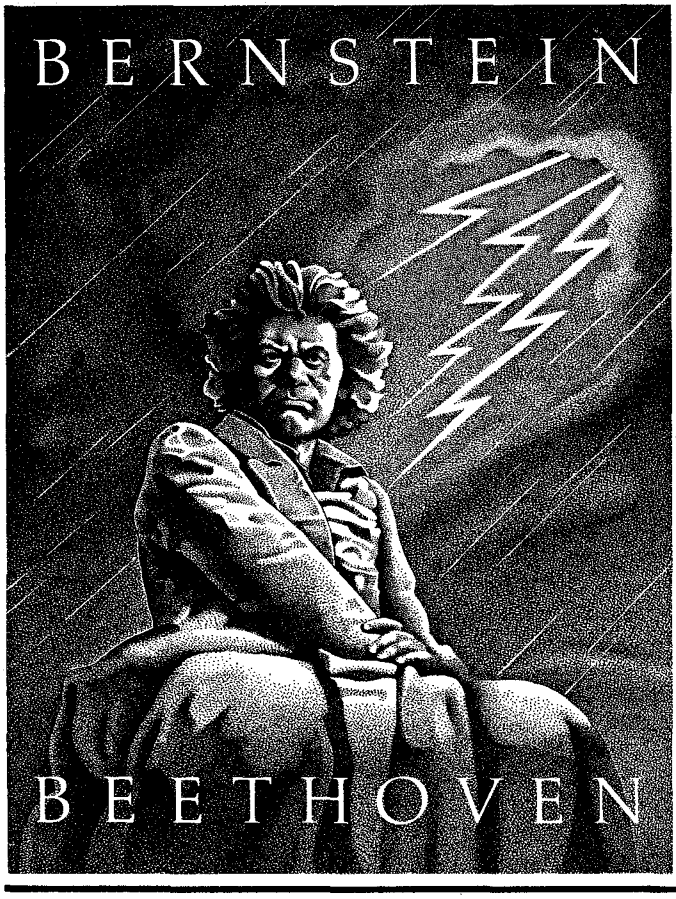
"...The true investment adviser is not a broker hustling for commissions, but a professional who manages portfolios for a fixed charge..."

ACCOUNTANTS

While almost anyone can prepare your income-tax form, a good accountant gives you expert advice in *planning* how best to minimize your taxes. In light of the many significant and complicated changes in the federal tax code passed by Congress last year, your need for a qualified accountant is more crucial now than ever before—especially if your income is substantial or derived from various sources.

Accountants can provide you with a wide range of related services, from long-range financial planning, including estate planning, to yearly personal balance sheets designed to help you judge, preserve, and augment your financial well-being.

Certified public accountants are professionals licensed by the state after extensive schooling and the passing of a rigorous two-and-a-half-day examina-



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“…Good designers don’t just come in and ‘tart up a space’; they design, order merchandise, oversee all contract work, complete the project…”

tion given by the American Institute of Certified Public Accountants (A.I.C.P.A.). Not all accountants are C.P.A.’s. Though anyone (theoretically) can represent you in a tax court if you’ve a dispute with the I.R.S., it is rare for anyone but a C.P.A. or a tax attorney to pass the requisite qualifying examination. Moreover, C.P.A.’s must maintain certain professional standards or risk censure or the revocation of their certification.

There are well over 20,000 C.P.A.’s in New York State—more than half in public practice. The immense range of options in accounting services includes local, regional, national, and even international C.P.A. firms. While the international and national giants spend most of their resources servicing large public corporations, most have specialists or divisions geared to both individuals and small businesses. Frank Wolf, partner in Ernst & Whinney, a “Big Eight” accounting firm, encourages consumer business: “Large accounting firms are very desirous of seeking out smaller companies and people as clients. Sometimes an individual or company is too small to make it economical, but there is no dollar threshold. People and companies grow. The easiest way to find out is to inquire—there’s nothing to lose.”

One of the best sources of recommendations for your list of certified public accountants is a bank, or a number of banks. Bankers deal with audited financial statements regularly and develop opinions about the ability and integrity of various accountants. In addition, lawyers often are knowledgeable about expert C.P.A.’s, particularly those who have proven adept in negotiating with the I.R.S. Another possible source of accountants is the taxation committee of state or national C.P.A. societies; being selected for such committees generally indicates that an accountant’s colleagues have recognized his or his firm’s talent. And ask people whom you trust and who are in an income bracket similar to yours for an honest evaluation of their accountant.

While your ultimate choice of an accountant is based upon your assessment of individuals, you should be aware of the potential benefits and drawbacks of both small and large C.P.A. firms. Large firms offer more extensive resources, including specialists in a wide array of fields, voluminous libraries, computer facilities, and consultants. Large firms actively recruit top talent on college campuses to ensure retaining “powerhouse-type people.” From the start, these C.P.A.’s are put on a very fast track. It’s either up or out. Those who can handle the workload and additional training usually become partners in thirteen years. However, you generally pay more for this level of expertise when you may not need it. Furthermore, in large firms your work is more likely to be assigned to the staff level, and your access to the partner-in-charge may be limited by his demands from more lucrative corporate accounts.

Smaller firms generally offer a higher level of service and attention. For general financial-management assistance and advice, your account is more likely to be in the hands of the firm’s principal partners. Smaller firms usually charge significantly less. Many smaller firms specialize in particular types of accounts—not-for-profit organizations, theatrical entertainers, fiduciary accounting (trusts and estates), for example. However, you may wind up spending more at a smaller firm if you’re paying a partner for work that should be done by a support staff. The partner may become too overloaded during tax season to be available if you have a problem. And some smaller firms are less than current in one or more areas that could affect you.

Unless you are a small-business man, the interview should be held in the prospective accountant’s office. You should bring your tax return and/or financial statements from the previous year. Be prepared for a full and frank discussion of your finances and allow enough time for the meeting. Ask questions about his background. Does he take continuing-professional-education courses? Is h
member of the A.I.C.P.A.?

Ask whether the accountant re
has the time to handle you. What are
hourly fees? How long does he estim
it will take to render the necess
services? Has he dealt with clients w
similar problems or in the same tax si
ation? How often does he bill? Does
charge for phone calls? Does he
ferentiate between his time and
staff’s time on the billing forms? Whe
the best time to talk to him? Is he avai
ble on evenings or weekends? When
he absolutely *not* available? How bi
staff does he have? What do they do

Listen carefully to what each accou
tant says. Is he flip in his answers? Is
overly cautious? Does he give you
tions or just lay down what he thinks
right? Do you sense that he fears t
I.R.S.? Are you comfortable talking w
him? Does he like to be challenged
clients? Your choice should be someo
who is well versed and experienced
handling your particular needs—in
pendent enough to challenge you,
willing to see your side in situations th
are open to various tax interpretatio

The engagement letter (see page 38)
an important formality; be happy if yo
accountant proposes it before you d
“The engagement letter clears the ai
says James Casey, a professor of a
counting at Marymount Manhattan C
lege and a C.P.A. who runs his ov
Manhattan practice. “It establishes wh
services you are going to perform, and
what rate.”

Expect to pay $150 to $200 for t
preparation if you are a salaried indivi
ual; at least $200 for a couple fili
jointly. Hourly fees range from $125
$200 for a partner at a big firm or a t
specialist to an average of $75 for
partner at a smaller firm. (H & R Block
average fee last year was $31.)

INVESTMENT ADVISER

INVESTMENT COUNSELORS OR A
visers traditionally have been pr
fessionals serving the wealthy eli
Today, with more people earni
larger salaries and accumulati
more for retirement, the need for fina
cial counseling has created a burgeo
ing field of financial services. Your o
tions may include any number of inves
ment-advisory firms, both large an
small; a growing array of counseli
services offered through many com
mercial banks; and other individua
with various backgrounds professing a
expertise in managing money. The tru
investment adviser is not a salesman
broker hustling for commissions but
professional whose wages are won b
managing your financial portfolio for
fixed charge.

Choosing a professional to manage your money requires a particular degree of diligence. No special qualifications are needed (beyond a one-time $150 fee and a sworn statement that the manager has not violated any securities laws) to file as a registered financial adviser with the Securities and Exchange Commission. While many financial advisers come from brokerage backgrounds (brokers must have licenses) or have passed a three-part test qualifying them as certified financial analysts, these criteria alone by no means guarantee competence in investing your money.

Gather your recommendations from as many qualified sources as possible, including lawyers, accountants, investment bankers, other investment counselors, and even financial writers. Look for people in the same economic stratum as yourself and who seem to have had successful dealings. Ask each: How much has his annual return been? Over what period of time? Has he been kept informed? Were his phone calls returned? Are the statements of portfolio activity clear? What is his candidate's reputation in the profession?

When you interview a number of prospective investment advisers, expect to be asked a lot of questions about your current financial situation and your plans and objectives. Eliminate from your list anyone who immediately tries to sell you his services without first considering your assets, income, and present and future financial obligations and goals. Also avoid people who promise you quick and large returns on your investment.

Ask the professional the amount of assets under his firm's management or how much money the firm is managing. That figure, along with the fee structure, will give some indication of how much money the firm is making. After estimating the cost of overhead, ask yourself if your professional is making a comfortable salary. (Easier yet, just ask him what he's making.) This could help you eliminate the fly-by-nighters in the business, who may not last. You can corroborate the amount of assets the firm is managing by reviewing a copy of the firm's ADV form, Part I, at the Securities and Exchange Commission, 26 Federal Plaza, Public Reference Room (264-1615). The firm or individual is *required* to give you the ADV form, Part II, or a brochure that describes the firm's fees, services, and methods of market analysis, as well as the educational and business backgrounds of its portfolio managers.

Past performance is important, especially in down or skittish markets. Ask for a written record of the individual's performance over the past five years. The reliability of these figures for indi-

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☐ I'm interested in an IRA for 1982 (when IRAs are for everyone).
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vidual accounts can be question
though. "Anyone with 100 account
pick out his top 4 or 5 accounts and
you a skewed notion of their perf
ance," says Marc Keller, co-partn
Delphi Asset Management, a two-
old Manhattan investment-advisory
nership with over $120 million u
management. Market experience is
critical. Keller continues, "The risk
run with someone with little experi
is a form of hubris, and you can
wiped out." On the other hand, 30 y
as a portfolio manager at a big
could just as easily mean a medi
record if the person has not risen
least the decision-making commi
Also ask about continuity in man
ment. Are the same people who c
piled the nice track record they
presented to you still with the firm
should be noted that Wall Street
other investment firms have a high l
of turnover.

Investment advisers generally
one of two types of relationships
their clients: non-discretionary advi
or discretionary advisory. (Some
visers offer both.) A *non-discretio
advisory relationship* entails receiv
on a continuing basis, recommendati
for the purchase or sale of spe
securities—but the transactions are
ried out only upon your approval.
cretionary advisory accounts grant y
adviser complete discretion to make
vestment changes in your portfolio w
out your prior consultation. Dis
tionary relationships relieve you of
burden of making investment decisi
(and hence the ability to judge the
pert's performance objectively)
ensure more immediate investment
tion. However, with such an account
less likely you'll be kept as closely
formed as to the status of your acco
And, especially in the beginning of y
professional relationship, you are e
tled to learn more about your advis
style and the rationale for his investm
decisions than the discretionary r
tionship allows you. Thomas Slaugh
co-partner of Delphi Asset Mana
ment, strongly advocates the non-disc
tionary advisory position: "How the
can you manage my money if you do
get input from me? And how can I kn
that I've picked the right person unl
I can question you on what you're doi
what your judgments are?"

Annual fees for financial advisers
based on a percentage of assets un
management. They currently range fr
.2 percent to 2 percent, depending up
the size of your account. You should
pay more than 1 percent for an acco
of $500,000 or more. Further, t
percentage should only be applied to t
dollar amount of securities under acti
management—the 2,000 shares
A.T.&T. that you don't want touch

shouldn't be included in fee calculating.

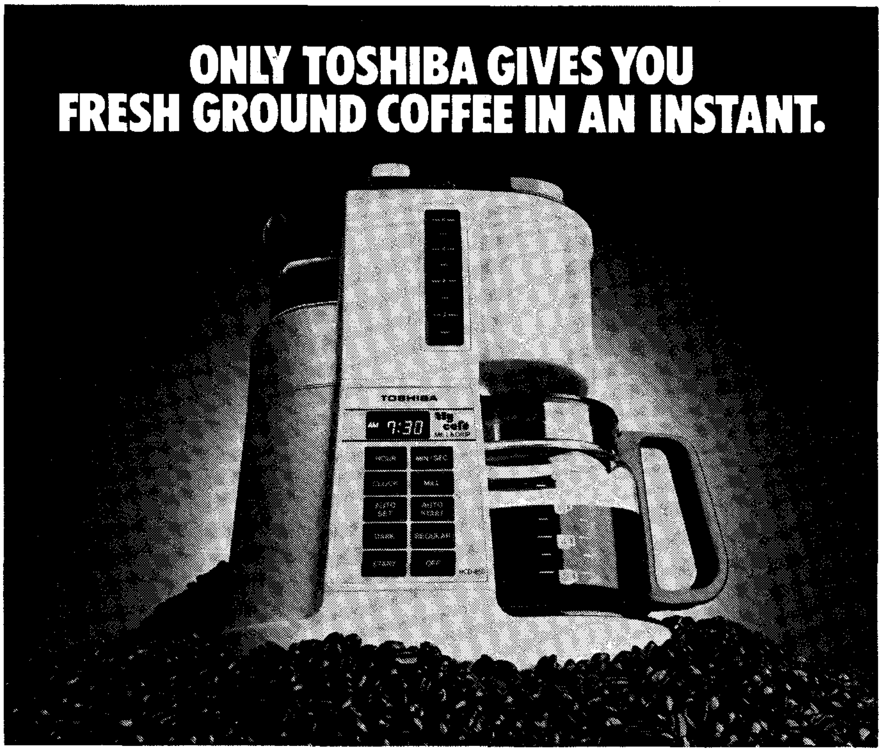
Investment advisers should not make any commissions on brokerage fees. With S.E.C. deregulation, on May 1, 1975, brokerage commissions became negotiable, each brokerage house setting its own schedule of commission prices depending upon the number of shares and their dollar value being traded. Discounts off this rate can be negotiated with your broker, depending on the frequency of your trading activity. Discount, or cut-rate, brokerage houses (which merely execute clients' trading orders) offer fee discounts of up to 50 percent off fees of full-service, or conventional, trading houses (which provide advice and research to their customers). See Dan Dorfman's business column in the November 23, 1981, *Daily News* for a comparison of the commission rates of 31 brokerage houses.

The basic objection to dealing with brokers is that their firms pay them based on the amount of commissions they generate. Brokers are often tempted or prodded into flurries of buying and selling stocks in your portfolio, when a more profitable course may be to establish and hold your position. Customers of stockbrokers must always be vigilant against this general propensity toward overactivity, or "churning."

The true investment adviser, meanwhile, is paid by you according to an agreed-upon percentage of your money under his management, or his firm pays him a salary with performance bonuses. If he performs well, your account grows and he will get a larger fee in the future.

What continues to keep these professional investment counselors from the masses of consumers is their formidable minimum or entry level for investment, which ranges from $100,000 to $1 million and more. Some advisers are willing to take on a client with less than their stated minimum if they believe there is a good likelihood that his portfolio will grow in the future or if the client is willing to pay the minimum-investment fee. It has been reported recently that some newly opened investment-advisory firms have been hungry enough to handle as little as $25,000 to $50,000 for less than 5 percent commission. Watch out for tax-shelter salesmen posing as investment advisers.

In 1980 the Chase Manhattan Bank established the Chase Exchange, a financial-services program designed for women who maintain a checking account at the bank. There is a $36 yearly fee, and the services available include a free seminar series on financial subjects, personal monetary guidance from a personal financial counselor assigned to you, an open-line or planned account with Merrill Lynch, a professional referral service, a financial library, and also access to other resources at Chase. The



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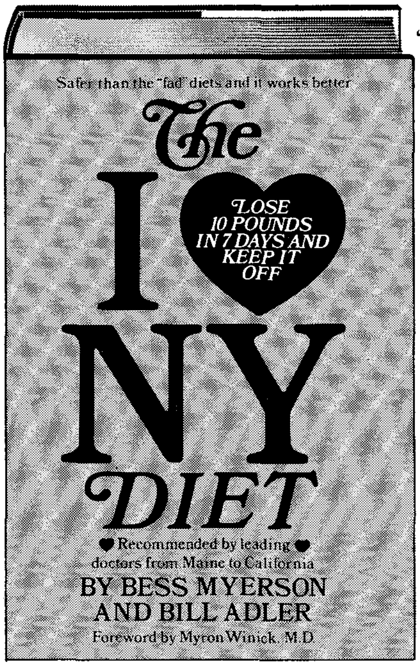
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Chase Exchange headquarters are at 380 Madison Avenue, at 46th Street (223-5987); there are "satellite" branches in Long Island, Queens, Staten Island, and Westchester.

You don't have to be a woman to take advantage of the Chase's Investment Consulting Service, a one-time portfolio review. A portfolio manager within the bank's Trust Department will ponder your financial objectives and suggest investments, or—if you already have a portfolio—suggest changes, if they're called for. The cost: $100 an hour (with a minimum charge of $250; the average fee hovers between $500 and $600). The location: Chase Manhattan Bank, 1211 Avenue of the Americas, at 48th Street (730-3081). Ask for the Personal Trust and Investment Services Department.

Finally, there are the certified financial planners. While anyone can call himself a financial analyst or planner, the College for Financial Planning, founded in 1972 and based in Denver, certifies its graduates upon their successfully completing an eighteen-month curriculum on estate planning, taxes, insurance, securities, and related subjects. The non-accredited college instructs through a combination of correspondence courses, directed study led by 100 adjunct faculty members throughout the United States, or through thirteen affiliated colleges throughout the country.

A certified financial planner attempts to get an overview of your finances by asking detailed questions about your personal income, assets, liabilities, taxes, insurance, and other financial and family objectives. The C.F.P. will then develop and monitor a long-range financial model for you, at a cost ranging between $750 and $5,000, depending on your desired level of elaboration. The more extensive plans are often 100 pages, projecting out over five years and more, and are prepared by various computer-model services. Some top-flight C.F.P.'s command hourly rates of $60 to $150 for their consulting services.

The field is admittedly "very fuzzy," says Stanley J. Cohen, C.F.P., vice-president of the New York office of the securities firm Moseley, Hallgarten, Estabrook & Weeden, Inc., "with some bad apples slanting their planning in order to push whatever their main line of business is, be it stocks, insurance, gems, or tax shelters."

Cohen, who is also a board member of the Institute of Certified Financial Planners, suggests you question your prospective financial planners about the extent of their background in the field, other affiliations, and the types of clients they counsel. "Preferably, he should have a lot of clients similar to you." You should also check his references and ask what percentage of his income comes from planning, as opposed to c missions from the sale of financial struments. Be especially wary of gressive planners who try to intimid you with jargon and/or predictions financial ruin unless you buy t services. You should show your pl ner's financial recommendations to y accountant or other counsel bef agreeing to proceed. (Some good countants are able to provide many the same services as the financial pl ner.)

Information on planners is availa from the Institute of Certified Financ Planners, 9725 East Hampden Aven Suite 33, Denver, Colorado 80 (303-751-7600). The institute will se you a free list of C.F.P.'s in your ar including names, addresses, prof sional memberships, education, pl ning experience or specialty, a whether he or she charges a fee or co mission. Members of the institute graduates of the College for Financ Planning, but not all graduates are me bers of the institute.

As with all professionals, the m important ingredient in choosing yo financial adviser is feeling comforta with his or her style, sensibilities, a competence. You want someone who honest, respects your objectives, and a mits his own shortcomings.

But the interview process is ongoi and should not end once you ha chosen an adviser. You should revi his performance very carefully with the first six months to a year, and o after two years of good returns shou you feel comfortable enough not to considering other alternatives.

INTERIOR DESIGNERS

PROFESSIONAL DESIGNERS AR not merely "decorators"—pe ple who can come in and "ta up a space." Good designe are geared to perform a "tur key job," handling an entire proje from beginning to end. They design; the order and arrange delivery of mercha dise; supervise all contract work; and se the job through, with all expected an unexpected problems.

Many designers work closely wit architects or have architectural crede tials themselves. The architects' trad tional disdain for interiors is giving wa to an increasing integration of the tw professions: "Once you plan a space you're also setting up the interiors," say John Crews Rainey, whose firm provide both architectural and design services "If you're thinking about building o buying, hire an interior designer t analyze the space *before* you complet the deal. There's no point in finding ou that you can't design the interiors th way you want after you've approved architectural plans or made a purchase."

Recommendations of interior designers may come from friends whose homes you admire, from designer showcases, or from pictorial spreads in shelter magazines such as *Interior Design, Architectural Digest, Better Homes and Gardens,* and *House Beautiful.* Don't hesitate to call well-known designers, even if you think that they are out of your price range. These designers may be willing to work with you on a consultation basis, charging a design fee of $1,000 to $2,000 (you will have to implement the plans yourself). They also may have experienced assistants whose full-service fee is more within your means.

Two good sources of designers—especially for the more budget-conscious consumer—are the placement offices of the Fashion Institute of Technology and the Parsons School of Design. At F.I.T., the placement office (760-7654) has assembled a free-lance bureau of students as well as recent graduates and more experienced alumni. Requests for design services are handled by the staff of the placement office, which screens prospective clients over the phone and matches them with several designers who seem to fit each client's needs. Similarly, Parsons has been expanding its professional placement service into a full-time "in-house agency." Under the direction of Marion Thunberg, the Parsons placement office (741-8940) can offer designers for the client with a $2,000 budget or the client with a six-figure budget. The faculty members of Parsons (741-8955) and F.I.T. (760-7654) are both practicing professionals and teachers, and are themselves a good source of designers to consider.

If you're stuck for references, you can call the New York chapter of the American Society of Interior Designers (421-8765), which has about 1,000 members in the metropolitan area. A.S.I.D. will give you the names of three to five designers and may offer some candidates who specialize in your particular preference, if it is sufficiently distinctive. While A.S.I.D. is not a regulatory agency, it does offer you a source of designers with standards: They have schooling and experience; they have passed an all-day qualifying exam; and they subscribe to a code of professional ethics, according to A.S.I.D. president Jack Lowery. Still, the recommendations you get are usually names read straight down the A.S.I.D. list—in an effort to be absolutely fair—and you have no sense of the character and chemistry of these professionals.

Ask to see a designer's portfolio. Ask for references. If a designer is a recent graduate, speak to his design-school teachers for a personal evaluation and critique of what he does best. Be prepared, in turn, to provide the designer with your own references—he may want to check your past working relationships and creditworthiness.

"Discuss money," says Lowery. "Time schedules. Objectives. Idiosyncrasies. The more forthright the exchange in the beginning, the better." Clients must be willing to discuss their life-styles openly. "Ninety-five percent of designing is trust," says Thomas J. Howell of Manhattan and Nissequogue, Long Island. "You have to make clients feel at ease so they can really express their feelings."

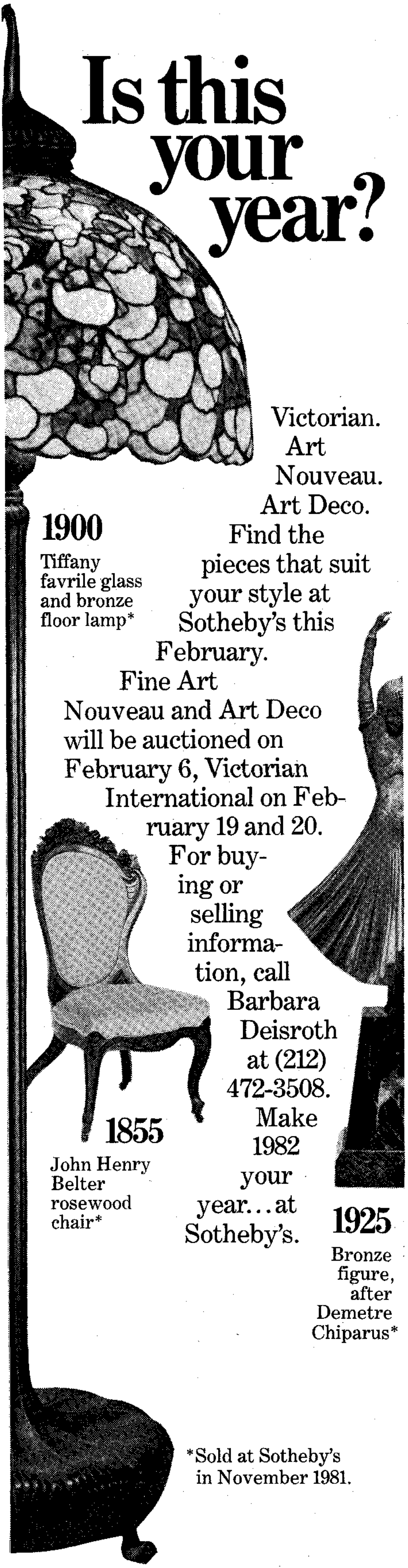
Because the relationship with a designer is like a short-term marriage, be sure to interview until you are satisfied—but don't interview a dozen designers to pick their brains and then try to implement the designs yourself. Good designers will ferret out that intention. If you approach them "off the street" without being recommended, some designers will tell you that they charge $100 for first consultations—specifically to discourage such "vulture tactics." Most designers will not make house calls for the initial interview, unless you are willing to pay (you would be credited if you decided to hire that designer).

Money is the most sensitive—and often sore—point. The high cost of home furnishings may leave you gasping, and you should not be angry or incredulous to find designers who will not take jobs with budgets under $25,000—or even $100,000. If you have a small budget (under $5,000) you probably would be wise to work with young design-school graduates or the interior-design department of retail stores like Lord & Taylor, Macy's, or Bloomingdale's.

Designers are "highly shoppable," says Howell. "There is no standard price." Payment schedules vary widely, and each designer may have different arrangements for different jobs. Like many designers, Elizabeth Shean of the firm Shean-Nesbitt, Inc., usually works "at retail": The designer's fee is the difference between the retail prices of furnishings charged to the client and the wholesale price available to the designer. The markups vary from 15 percent to 40 percent, depending upon the type of merchandise—fabrics, furniture, antiques, or kitchen appliances. Before ordering, designers require money up front from the client (50 percent down usually closes the order). Clients often have ten days to cancel the order, except in the case of fabrics, where there is a non-refundable cutting charge.

Shean charges an initial retainer (usually between $1,500 and $5,000), which is credited to the client as the relationship proceeds. Once detailed plans are completed, the client is required to pay half the estimated cost of merchandise and projected structural changes.

Some designers charge hourly rates, generally ranging from $50 to $100 an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hour. Hourly rates frequently are
for refurbishing jobs, consultation
design plans that are not handled b
designer from start to finish. For
jobs, a flat design fee is someti
charged in addition to the cost of
chandise. When designers oversee st
tural work (contractors, electrici
painters, carpenters) they usually ch
25 percent above the cost of the st
tural change.

Always ask for a letter of engagen
or agreement, whether you retain
individual designer or a member
large firm like McMillen or Pa
Hadley. The letter should spell out
the job entails, the responsibilitie
both designer and client, the fee
rangement, the budget, the insura
provisions for shipping and hand
merchandise, and procedures for the
proval of work and orders.

Don't present a smaller budget t
you intend to spend, assuming that
designer will overspend. Good desig
will get the best value for the budget
give them, and if you really want m
tell them. Be flexible yet firm. Make s
that a designer will work with what
want to keep.

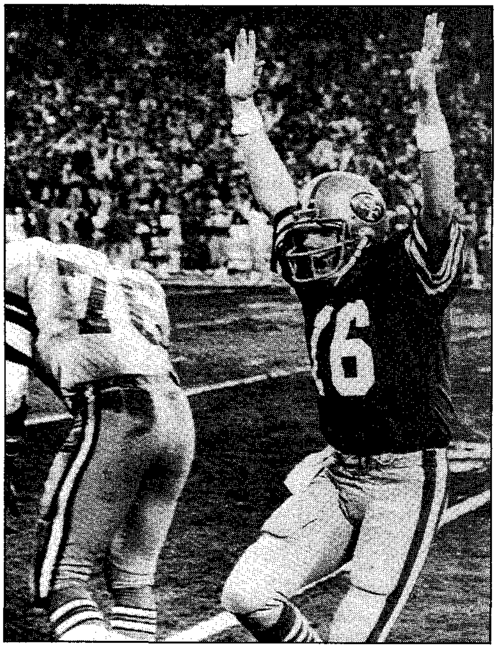
Insist on detailed cost estimates an
time frame. Most experienced design
will give you their best estimates but
not guarantee them in writing. They
not be held responsible for unexpec
price increases and unforeseen time
lays (deliveries being held up by
truckers' strike, for example). The
time between the ordering and receip
fabrics and furniture is often longer t
you think, so plan as far ahead as po
ble. Give yourself at least four to
months' lead time.

While evaluating independent
signers or design firms, you might c
sider the staff designers of retail sto
like Lord & Taylor (391-3162), Bloo
ingdale's (223-7263), or Macy's (5
4144)—Gimbels' design service is und
going a reorganization for the next
months. At Lord & Taylor, for examp
clients are first interviewed by M
Moore, the director of interior desi
who arranges for them to meet wit
staff designer. Once the decision
been made to work with a particu
designer, a letter of agreement is sign
and a $300 retainer fee is charged,
turnable when the client reaches $3,0
in Lord & Taylor purchases. Similarly,
Bloomingdale's, prospective clients a
matched to one of the store's fifte
designers by an "expert interviewer."
$250 design fee is charged, returna
after the purchase of $2,500 worth
Bloomingdale's merchandise. Lord
Taylor and Bloomingdale's designe
will come to your home to oversee t
installation of merchandise, but contra
work for structural changes usually
undertaken directly by clients. ■

The Sporting Life/Vic Ziegel

NOUVELLE PIGSKIN AT THE SILVERDOME

"...A year ago, 'Cincinnati' and 'San Francisco' and 'super' couldn't have been mentioned in the same sentence..."



One happy fella: *San Francisco's Joe Montana.*

THE TREASURED SCENES WILL BE MISSING from this Super Bowl. For one thing, we won't have any sobering shots of the Pittsburgh Steelers chewing on their opponents. Or those painful glimpses of Dallas's Tom Landry stalking the sidelines, the expression on his face telling us he bet the wrong team again.

At Sunday's Super Bowl, sweet XVI, it's two teams that have never been kissed: San Francisco and Cincinnati, playing in the Pontiac Silverdome, a building that cries out for a hood ornament. And speaking of transportation, you can forget about the blimp that always sits on top of this game.

It's an indoor Super Bowl for the second year in a row. But at least it was New Orleans last January. Oysters, gumbo, trombones, Creole babies with flashing eyes. Pontiac, on the other hand, is a few miles north and west of Detroit, at about the end of the unemployment line. The National Football League commissioner, Pete Rozelle, couldn't have planned this strange visit, these first-time guests. This production suggests Allen Funt.

We send out for meat and potatoes, the real stuff, and 21 weeks later they bring us nouvelle pigskin. Doesn't anybody have some good news?

"I think it could turn out to be the best Super Bowl ever played. There's no doubt in my mind the two best teams are in it." The strong words come from Ray Perkins, who coached the Giants to within two steps of this very Super Bowl. Perkins's club was overrun in the fourth quarter of the N.F.C. semifinal round by San Francisco, the slim favorite this Sunday.

A week after turning back the Giants, San Francisco's bubble was supposed to splatter against Dallas. Perkins, in fact, felt the same way. Something about old habits dying hard. Never mind that San Francisco had battered the Cowboys earlier in the season. "I picked Dallas because I really believed in it," the coach said. "I wasn't saying it for sour grapes. The history of Dallas: They play their best football games in the playoffs."

The Giants and Jets in this year's playoffs should have told Perkins that N.F.L. history was taking it on the chin. San Francisco upset Dallas. A few hours earlier, Cincinnati had little trouble with San Diego, a team they had also had little trouble with in a November meeting.

While we're bringing up old times, it's probably worth mentioning that San Francisco whipped Cincinnati 21-3 just last month. At Cincinnati, no less. A game the 49ers weren't supposed to care about, because they had already clinched their playoff spot. That's another old tune these 49ers refuse to play.

A year ago, "Cincinnati" and "San Francisco" and "super" couldn't have been in the same serious sentence. Both teams finished the 1980 season with six wins, ten losses. The turnaround began for San Francisco when coach Bill Walsh handed the ball to quarterback Joe Montana in August and gambled with three rookies in the defensive secondary. The wise guys snickered about that last move. And then wrote off San Francisco faster than usual. Well, the rookies have been wonderful. And when Fred Dean, a brilliant pass rusher, joined the club in October, the 49ers panned out.

The Bengals' coach, Forrest Gregg, spent most of his playing career being shouted at by Vince Lombardi. Are we going to be reading stories about Vince and the old Packers? Only a newspaper strike can save us. The Bengals' veteran quarterback, Kenny Anderson, led the N.F.L. at his position this season. His short-passing game isn't very different from Montana's, but Cincinnati has more versatile runners. And because the Bengals were losers for so many years they were able to stockpile draft choices. That explains their defense.

"These two teams aren't going to show us anything new," says John Madden. "If you had any great ideas, you would have used them already. All the 49ers have to keep doing is beating the teams they've already beaten. They did that with the Giants and Dallas, and now it's Cincinnati."

Madden wasn't always as you see him now, a large, jolly fellow who wears the C.B.S. patch on his breast pocket. Five years ago, before he began broadcasting his expertise into our living rooms, Madden coached Oakland to a Super Bowl victory. He knows what it takes to survive this Super business.

"The team that takes it so seriously," Madden says, "the guys who think it's World War III or brain surgery, that's always the team that loses. It's the same every year. You can take the offense, the defense, the game plans, the great quarterbacks—blah, blah, blah—they don't mean a damn thing. The team that wins is the one that complains the least about distractions."

One year, Minnesota coach Bud Grant grumbled about the sparrows in his team's shower room. When that story broke, a man I know doubled his bet against Minnesota. Legend has it Washington coach George Allen threatened not to let his players bring their wives to the Super Bowl. Say good night, George. Last year, Oakland players were visiting their favorite Bourbon Street bartenders hours after the Eagles had been tucked into bed. "A little tense" was the Philadelphia coach's description of his team's losing performance.

Madden wants to see an N.F.L. statistic that indicates the number of times "a team uses the word 'distractions.' That's the team that's going to lose."

The belief here is that Cincinnati has most of the real problems. San Francisco 28, Cincinnati 24, Pontiac 0. ■

Photograph: Wide World.

Books/John Goldthwaite, Carolyn Clay

PRIMER PROSE

"...Accustomed to working with children, Bettelheim tells us about the value of reading as if we were children, too..."

On Learning to Read: The Child's Fascination With Meaning, *by Bruno Bettelheim and Karen Zelan. Alfred A. Knopf; 306 pages; $13.95.*

WHEN SHE WAS FIVE YEARS OLD MY daughter brought me a defunct garter snake. Being of an age when death can suddenly seem the unfairest thing in the world, she wept over it loud and long, and in the hope it might soon wake up refused to be distracted by my consolations, even as we laid it in the ground. Dr. Bruno Bettelheim has reminded me of this episode with a curious passage in his latest staff report to the nation, *On Learning to Read.* He has reminded me how awed I am by the catholicity of my daughter's passions, how touched by her sorrow, and how pleased by her lack of squeamishness. He has done all this by way of suggesting that for mourning a snake my daughter is not, I'm sorry to say, normal. Dr. Bettelheim believes, you see, that vermin like snakes and rats are beyond the pale of human sympathies. Judeo-Christian tradition has taught us what these "repellent" creatures "stand for," and "no normal child would spontaneously identify with either animal, or find it sympathetic."

What does the doctor make, I wonder, of the great popularity with children of James Stevenson's *Wilfred the Rat* or Tomi Ungerer's snake fable, *Crictor*? How will he reconcile the appeal of *The Wind in the Willows* with his notion that "having to read about rats makes reading objectionable"? Do we ban E. B. White's *Charlotte's Web* or Arnold Lobel's *Frog and Toad* series because spiders and toads give some kids the shivers? Do you want spiders and toads in your kids' schoolbooks? Perhaps we should banish these "repulsive" species along with the robot vocabulary drills and sappy dialogues between Dick and Jane (now ringing the cash register for Harper & Row under the pseudonyms Mark and Janet, in case you wondered what had become of them since the days when Johnny couldn't read).

This may sound benign, but in fact it is nonsense, the author's own phobia protruding from his distended prose like a hernia. And it's too bad, really. *On Learning to Read* is not a stupid book; its best ideas are not expendable. We need someone of Bettelheim's stature to reiterate every few years what educators have been observing, futilely, for some seven decades: how few of us get past third grade believing that reading has anything meaningful to do with who we are or how we live. I'm glad to see also that Bettelheim has contributed something original to the complaint, a nice bit of fieldwork on why children "misread" the drivel they're asked to recite (teachers, take note). But that aside, I'm puzzled by his confidence that the material of a 50-page monograph could be improved by 300 pages of repetition.

Nice reading: *No nasty toads or spiders.*

Where beneath this flaccid skin of rhetoric has he hidden the heart of the matter? Where are the parents, the teachers, the TV, any of them more crucial to a child's love of reading, or lack of it, than the primers that claim the author's single-minded attention? We are reminded that the odds are stacked against the child whose parents do not read to him and who by not reading themselves give him no reason to suppose reading to be of any real value. But Bettelheim declines to rub the lesson in. He has nothing to say about the distracting pace of TV or about its having supplanted books as both a source of entertainment and the prime vehicle whereby secrets of the adult world are revealed to us (one of the chief reasons that children, those sneaky people, *do* read). Recommending we give children true literature to read in class, he never once reflects that this advice may be wasted on a generation of teachers expert in methodology but poor in the liberal arts.

Bettelheim's eye is on the primer throughout, as if he feared we couldn't possibly be getting the point. Accustomed to working with children, he talks to us as if we were children, too. The classroom windows are shut against the noise of the world, the air heavy with sleep. The doctor seems to have settled in for a little nap himself. Here is what we're to do with schoolbooks that insult children with their stingy vocabulary, insipid stories, and snakes and rats: "It might be more useful psychologically to let a child do away with a book that upsets him.... If we permitted or even encouraged children to throw away books that offended them, they would at least be given the assurance that they are allowed to respond actively to the emotions reading arouses in them."

Listening to him argue that destroying books is a permissible response to frustration, that schools breed it as a national habit, I'm hard put to reconcile the paradox the author of this unhappy thought is a survivor of Dachau and Buchenwald. Apparently the sleep of reason can produce monsters even in the most reasonable of men. Dr. Bruno Bettelheim has dreamed us a lulu. Some damned fool is just likely to bring it into the classroom one day, snarling on a leash. **—J.G.**

John Goldthwaite is the author of several children's books and the forthcoming The Natural History of Make-Believe. *Carolyn Clay is the theater critic of the Boston* Phoenix.

Photograph: Culver Pictures.

Watching Me, Watching You, *by Fay Weldon. Summit Books; 270 pages; $13.95.*

I SUSPECT FAY WELDON TYPES WITH HER teeth. Her prose is always biting, but she *will* keep chewing on the same old themes: the complicated, often sinister interplay among spouses, ex-spouses, lovers, and children; fleeting youth and cheating lovers; and wifely hostility, usually repressed. In *Watching Me, Watching You,* a collection of eleven short stories and one recycled novel, Weldon channels the wifely hostility into tales of things that go bump in the night: ghosts, of course, and husbands, delivering their customary biffs, kicks, and condescending pronouncements. "Women," announces one, about to eat bloody beef off Rosenthal china, "are what their husbands expect them to be; no more and no less. The more you flatter them the more they thrive." (It sounds like talk-to-your-plants time.) The ghosts are less clammy, and they don't sleep with their secretaries.

In Weldon's stories, most of the spirits are projections of female misery marching—or wafting—through the ages. "There is a certain kind of unhappiness," she writes in "Angel, All Innocence," "experienced by a certain kind of woman married to a certain kind of man, which is timeless: outrunning centuries, interweaving generations, perpetuating itself from mother to daughter, feeding off the wet eyes of the puzzled girl, gaining fresh strength from the dry eyes of the old woman she will become—who, looking back on her past, remembers nothing of love except tears and the pain in the heart which must be endured, in silence, in case the heart stops altogether." Although Angel finally makes a break for it, suffering in silence is popular with Weldon's women. As the housewife heroine of "Threnody" tells her shrink, "I want to say the things I do not like to say at home, for fear of making the milk curdle and the children anxious." And she's not kidding about the milk: In "Breakages," a woman's anger literally whirls through the air like a poltergeist, felling her insufferable husband's prized possessions.

Oddly, most of the women in these stories are capable professionals, able to hold down jobs, tend their broods, and make great omelets. For some reason, though, they allow their husbands to dictate their self-worth. They buy the whole patriarchal package, in which the perfect woman is a doll that, properly wound, does everything well, but that cannot, God forbid, wind itself. When you're tired of it, you toss it out, probably with a little alimony, and get a new one—"someone young some man hasn't had the chance to wear out yet."

The Fat Woman's Joke, first published in 1968 as *. . . And the Wife Ran Away,* is not as sharply observed or as scathing as Weldon's best accounts of suburban angst. A turner-outer of plays and television scripts as well as of stories and novels, Weldon has done a lot of writing between this book and the stories, and the practice shows. The stories are so economical, the novel so blatant. *The Fat Woman's Joke* is composed almost entirely of conversations—which would be fine if the characters didn't speak in snippy, polished paragraphs, like Fay Weldon. Still, this is an interesting Weldon blueprint: All the basic ideas are here, except for a notion of "sisterhood" she seems to have acquired over the past decade or so. (On almost the last page of *The Fat Woman's Joke,* the heroine calls her best friend a "silly prissy smarmy common bitch"; so much for sisterhood.) There are no ghosts, but the men are a little ectoplasmic. As a cookie named Susan tells her dieting lover, "Men do tend to lack substance in women's eyes. They are figments of lust, vague sources of despair. . . . It is the other way round with women. A woman has all too much substance in a man's eyes at the best of times. That is why men like women to be slim. Her lack of flesh negates her."

Esther, the fat woman of the title, has chosen instead to take the whipped-cream road of self-negation. As a result of a his-and-hers diet that made her see herself clearly (and her husband start nibbling his secretary) she has left her cozy home, full of Victorian gewgaws and cooking aromas, and taken up residence in a dank basement, where she stuffs mind and body with junk—nothing that requires cooking—and holds court. A lot of people visit, which allows Esther to "tell her story" and, using her tongue like a blunt knife, to serve large slices of her philosophy: part feminism, part nihilism. "You can't put off being useless and old and unwanted for ever," she tells a friend, offering her nuts.

The novel, Weldon's first, is awfully schematic, and after a while it gets to seem like *The Prophet,* with assorted pilgrims: Esther's friend, Esther's mother, Esther's husband's mistress (who spends most of the book having conversations of her own, about androgyny and adultery, in her own apartment, with a roommate), and eventually the dieting philanderer himself—coming to sit at her feet, saying, in effect, "Oh, Esther, speak to us of love; speak to us of marriage; speak to us of sex." And neither Esther, dribbling bleakness and gravy, nor Weldon has anything good to say about them. Even for a fat woman's joke, this is pretty heavy-handed. It's as if Weldon—usually so blithely, precisely cynical—wrote it with Betty Friedan perched, like a big chip, on her shoulder. **—C.C.**

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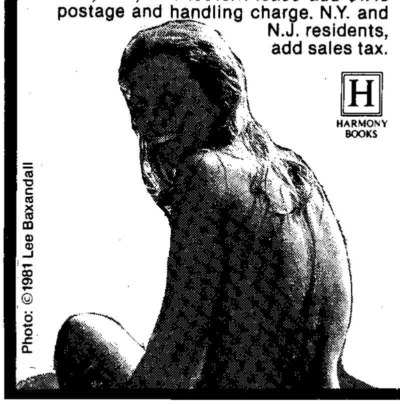

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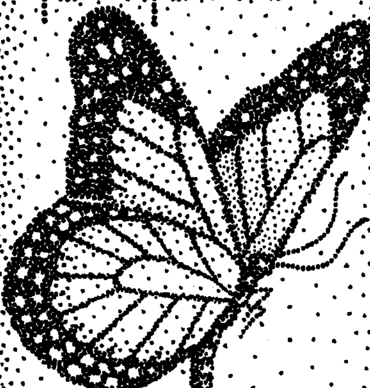

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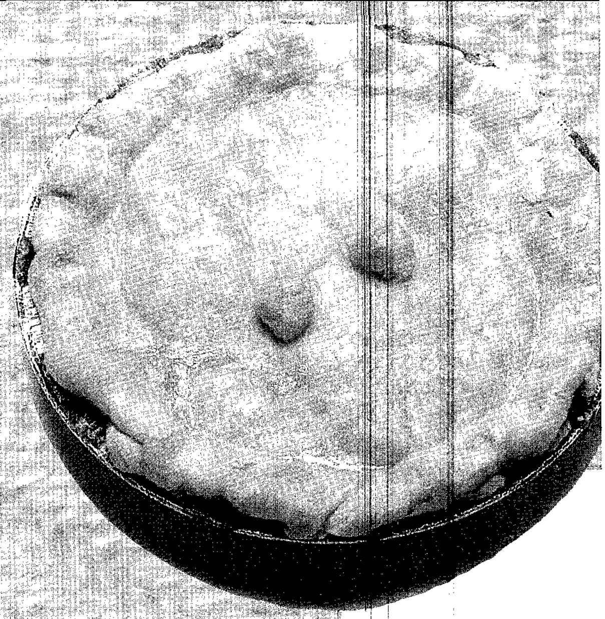
BEST BETS

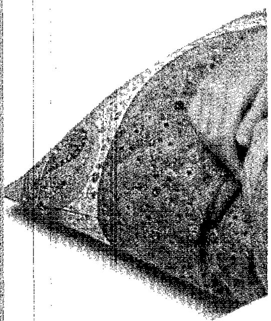
Some warm and woolly wonders to help you weather the winter.

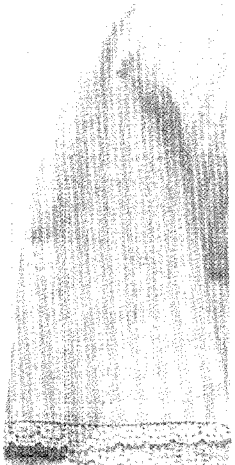
By Nancy McKeon and Corky Pollan

If we knew where the cockles of the heart were, we're sure we could see this hearty steak-and-kidney pie warm them. It's filled with tender chunks of steak and beef kidney in a fragrant, full-bodied sauce, topped by a flaky crust. It's $9 for a nine-inch pie at the Country Host, 1435 Lexington Avenue, near 94th Street (876-6525).



In the chill of the night, Nanny Rose is the place to be. Reserve a seat by the crackling fire (left), order from the winter-drinks bar, and the cold-weather blues will disappear. We'll tell you that Sweet Heaven (real, steamed, chocolaty hot chocolate laced with peppermint schnapps and topped with real whipped cream and a vanilla wafer—$3.50) really is. But you'll have to try Herbie Dade, Tradition, and Florida for the Winter for yourselves. Nanny Rose is at 301 Columbus Avenue, at 74th Street, and the bar serves from 11:30 a.m. to 2 a.m. Sunday through Thursday, to 3 a.m. Fridays and Saturdays (787-3801).

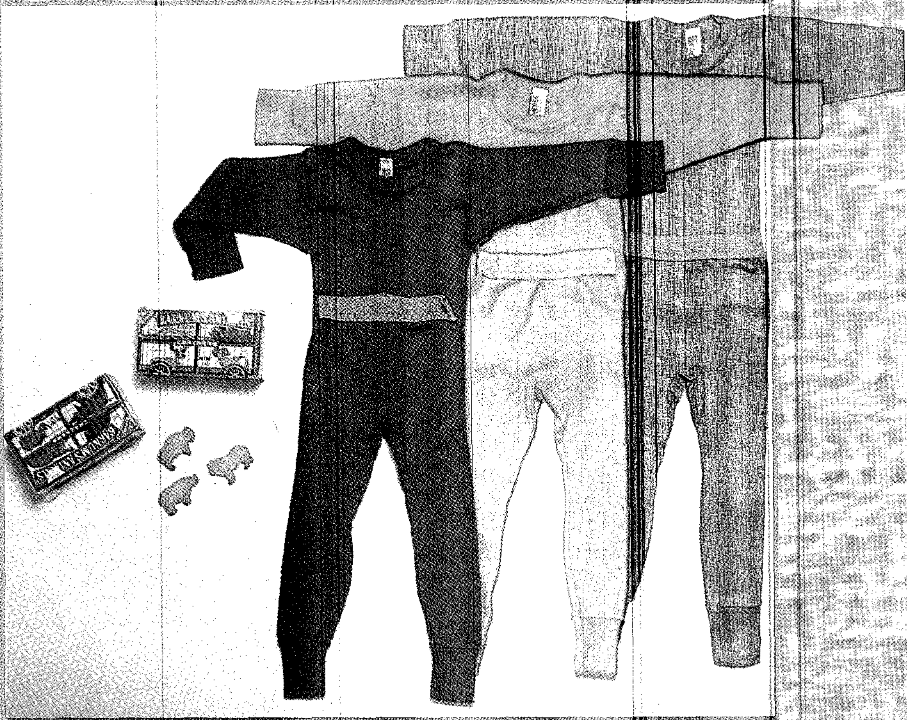




If buttoning up your overcoat isn't nearly enough, try this tube of hand-knitted, nubbly wool as either a hood with the coyote trim framing the face or . . .

Photographs: center left, Ricardo Salas; all others, Aaron Rezny (hair and makeup by B. J. Gillian of Thom Tamblyn, Inc.).

Since the reign of King George III, folklore has claimed soporific properties for hops. So these pillows, stuffed with polyester (for the allergy-prone) and English hops, should ensure a long winter's nap. In your choice of zippered Provençal-print pillow slips, each pillow is $55 at St. Rémy, 156 East 64th Street (759-8240). And to snuggle up in? Flannel nightgowns in solid or striped pastels or a bright, cheery cherry. They're made from plush 100-percent-cotton-flannel sheets and are about $50 each at the Futon Shop, 178 West Houston Street (620-9015).



Wee ones will stay warm and toasty now that Mimi Loverde is making her 100-percent-cotton underwear for kids. In bright or pale colors, they range in size from six months to eight years. The undershirt and long-legged pants are $11 each at Space Kiddets, 46 East 21st Street (420-9878).

. . . folded down into a collar-muffler. In a variety of wools and colors, they are $50 each at Jan Montgomery, 1215 Lexington Avenue, near 82nd Street (772-2375).

Theater/John Simon

SLOW FLOW

"...Each of the one-acters in *Confluence* has its problems—too heavy symbolism, dull talkiness, disastrous casting..."

THE ONE-ACT PLAY MAY JUST BE THE most difficult dramatic form; certainly two of the three respectable playwrights whose one-acters come together in **Confluence** display unresolved formal problems. The bill opens with Lanford Wilson's *Thymus Vulgaris,* which takes place in a California trailer park where Evelyn, a prostitute about to marry a grapefruit millionaire, seeks out Ruby, her much-married, slatternly mother, outside whose pigpenish trailer thyme (*thymus vulgaris*) grows abundantly, drenching it with its scent. Two symbols for the price of one: Thyme stands for time—the years in which mother and daughter have grown apart, the short or long future still to be filled up or depleted, and the now in which decisions could be planted; *vulgaris* stands for the crudeness of the women, their common human vulgarity, and the ability of such coarseness to survive when all the other herbs around the trailer have long since perished.

But the symbolism doesn't end here: The San Andreas Fault is also dragged in, and the very trailer, anonymous among other faceless trailers, sidles toward symbolism. Then come the Pirandellian devices as in *Talley's Folly.* The three characters (there is also a state patrolman, written or directed for utter absurdism) address the audience or the lighting technician, or look at themselves from outside their skins. This is a heavy burden of portentousness for a semi-rowdy, semi-wistful farce, and neither the author nor the director can pull it all together. Pearl Sheer and Katherine Cortez are believable and effective as Ruby and Evelyn, but Jeff McCracken is much too flimsy as the cop. And even if June Stein had not directed so hysterically, *Thymus Vulgaris* would come to grief as wispiness and weightiness, naturalism and stylization refuse to be grafted together.

The next playlet, John Bishop's *Confluence,* is much too slight, truncated, and obvious to elicit and sustain even brief involvement. At a lookout point overlooking the confluence of three rivers, a former professional football player, fortyish and now in business, expresses jealousy of his young girl friend's budding acting career at a nearby summer theater; she leaves for rehearsal, and he has a chance meeting with an old, crippled former baseball great, ex-hardware-store owner, and now confluence-watcher who indirectly teaches him to allow the young woman her period of glory and independence. Here, again, the confluence of three rivers and three lives, the flow of water with its bright canoers flashing by, and two sunsets, no less, supply a symbolic repertory; but neither it nor the characters and dialogue can command much respect, even though the lesson—having to balance gains and losses in life and knowing when and where to let go—is a good old subject always spry enough for one more lap around the beaten track.

But Bishop writes dialogue that is, first, from a single, auctorial voice rather than coming from diverse characters; second, more novelistic than dramatic; and, third, not very good novelistic, at that. Though the acting is acceptable, Jimmy Ray Weeks is a bit too laid-back as the hero, Edward Seamon rather too youthful for the old-timer, and Miss Cortez distinctly shortchanged by her part. B. Rodney Marriott's staging is adequate for a play that gives its director no better opportunities than it gives its audience.

Southern comfort: *Jeff McCracken and June Stein in Beth Henley's* Am I Blue.

Beth Henley wrote the third one-acter, *Am I Blue,* when still in college (1972), and I see in it both the promise of the lovely *Crimes of the Heart* and the besetting peril of this young playwright: a leaning toward bizarre cuteness derived from any number of southern writers. But from the present production it is hard to judge this New Orleans tale of a madcap night shared sweetly and extravagantly by two virgins: a college boy about to turn eighteen and afraid of the whorehouse visit his fraternity brothers offer him as a birthday present, and a sixteen-year-old high school girl with engaging eccentricities and a hypertrophic fantasy life.

The problem here is the cast. Jeff McCracken is passable as the boy, but a bit too ordinary even for a plain fellow and not southern at all; as the girl, June Stein is a disaster. This is a wonderful part for a young Julie Harris type: a weirdly tender, crazily profound, adorable-infuriating child-woman. Miss Stein is vastly overage, ethnically antithetical, falling in and out of a not quite right and a totally wrong accent, full of cheap histrionic tricks, and woefully bereft of any kind of charm: thespian, spiritual, or physical. Ashbe, whom someone else could have made enchanting and touching, emerged unwatchable for me, to the extent that I could scarcely absorb the play—though others in the

Photograph by Gerry Goodstein.

audience grooved on the performance. Stuart White directed with apt volatility, but is guilty of the dreadful casting. All the set, costume, and lighting designs are less good than we have come to expect from the worthy Circle Rep, but this does seem to be its second team.

THE REAL CATASTROPHE OF THE WEEK, though, is the Open Space Theatre production of Ibsen's last play, **When We Dead Awaken** (1898), poorly and heterogeneously acted, wretchedly designed, and directed with perfect incomprehension by Stephen Zuckerman. Although this is far from one of Ibsen's best plays, it can be made viable by a staging that has lyric rapture, which, even with this honest translation by Rolf Fjelde, would be a tall order for an American cast. The four main characters must be made believably human even while they function as symbols, and, what is more, deliberately complex, almost self-contradictory ones. For this you need actors who can speak poetic prose trippingly, and who can shed all suggestions of regionalism and parochialism in speech and bearing.

The production, furthermore, must surround these principals with a host of extras and scenery that can create realistic, albeit highly spectacular, ambiences from which the play's fierce poetry can take off. The present mounting, as empty of purse as of imagination, provides none of this. As Rubek, the tormented sculptor drawn and quartered between two kinds of art and two antithetical women, Tom Klunis is dullness itself. His humdrum aspect, chopped-up delivery, and overwhelming prosaism make him nothing like the archetypal artist—at best square enough to invent Rubek's cube. As Irene, his former model, who represents the peaks of passion and peace in an extremely labile and perilous equilibrium, Kim Hunter is equally stodgy. With a flatly accented voice that goes dead just when it should scale altitudes, and eyelids that droop just when they should be torn open by visions, Miss Hunter submerges the almost demonic Irene in provincial lethargy.

As Maja Rubek, the earth-woman who, for the artist, is only an illusory solution, Anne Twomey gives another installment of her same, ongoing performance as Anne Twomey, which I admired the first time round, then questioned, and now merely predict. It is a barely contained, nervous flamboyance, as if a top were ceaselessly spinning inside her. Her voice seems to be bouncing off a glacier and splintering into icy fragments; her gestures are so excessive as to look like a sign language for purblind deaf people. Nicholas Wyman is too young and too much of a lightweight for Ulfhejm the bear-hunter and woman-tamer, and achieves neither by rattling off his lines nor by magisterially expectorating (and certainly not by Carol H. Beule's most ludicrous costume) the chthonian power he must embody. And the lack of cohesion and often muzzy delivery of this untuned quartet is further impeded by Dan Erkkila's overinsistent and generally banal background music.

Even the lesser performances are fiascos. As the hotel manager, Ken Costigan does an unfunny vaudeville turn; as a silent nun, Dana Cameron Keeler, a dancer, is exquisite until the end, when she has to blow her cover of muteness and utter three words, which she mangles—though there is a certain aptness in her pronouncing "Pax vobiscum!" as "Pox vobiscum!" Against James Fenhagen's scenery, ploddingly lit by Richard Winkler, and meant to convey three different places but looking like the identical nothing throughout, Zuckerman has found no center for his production. Instead, he allows things to fly—no, crawl—fatally apart. This is not *When We Dead Awaken*, but when we the living are put to sorry sleep.

Briefs. *Oh, Johnny* IS A MUSICAL ABOUT action-and-romance-in-the-Pacific World-War-II movies; it cannot decide whether to be spoof, camp, or straight, and, perhaps knowing itself to be equally amateurish in all those modes, hopes to dazzle us by going off in three directions simultaneously. The book by Paul Seitz is abysmal, but his and Gary Cherpakov's lyrics have an occasional glint, as has Cherpakov's music. Alan Weeks has directed and choreographed with a brio born of despair, which is often only a step ahead of lassitude. The production is almost endearingly tacky; the hardworking young cast may have a talent or two in it that must, however, await a change of venue to be judged fairly. *Oh, Johnny* is more laughable than funny, and more pathetic than either, but you cannot wholly despise a show that rhymes "passionate" with "panache in it."

A young Dutch company, Het Werkteater (the Work Theater), has brought *One of Them*, one of its collages—originally a number of improvised sketches on a theme, in this case scenes from homosexual life—to the Actors Repertory Theatre. This was devised by and for four actors, but is now done by three—a loss; the actors are less at ease in English—another loss; they speak with delightful accents—a gain. Some of the skits are inventive and funny or touching, some fairly obvious and dullish. The actors are personable and probably gifted, but it must be said that there is both some overt and some merely suggested sexuality that may not be to everybody's taste. ■

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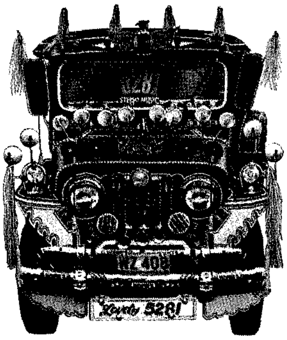

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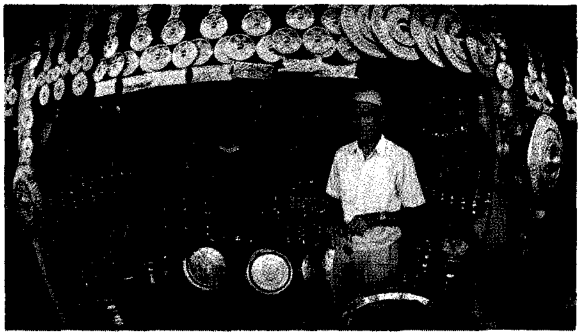
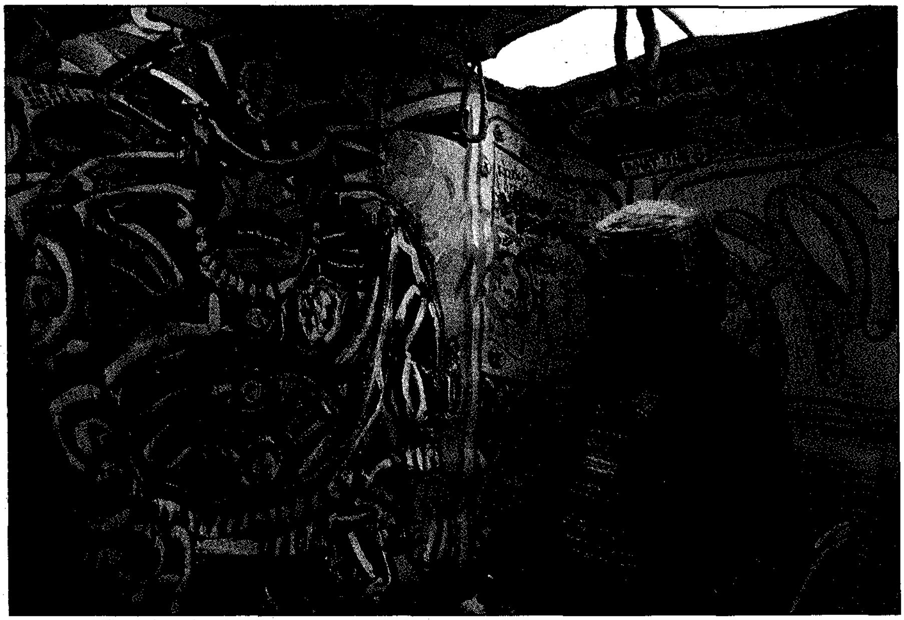


to the Philippines

Art/Kay Larson

ABSENCE OF SCHMALTZ

"...Guston's final rebus cartoons are luminously ominous; Grooms's *Ruckus* is the work of a cynic who chuckles..."



Uneasy riders: *Subway-scene detail from Red Grooms's* Ruckus Manhattan.

TWO OLD FRIENDS HAVE REAPPEARED IN the mid-winter lull. With **Philip Guston,** however, the pleasure is bittersweet: There will be no more brilliantly black comedies to follow these "Last Works 1980" at David McKee. In that year, the 67-year-old ex-abstractionist died of a massive heart attack, preceded by enough warnings to suggest to him that death was imminent. He had just finished selecting work for the traveling exhibition he wouldn't live to see. With the rest of his life tucked in and tidied up, he seemed to have been charged with the mood of Samuel Johnson's famous remark: There is nothing like the threat of a hanging to focus a man's mind most wonderfully. Forbidden by doctors to stand before an easel, he turned to a new technique, acrylic colors on paper, and laid down the most luminously ominous works of his career.

Guston's last fling with painting has a special energy. The painter's grammar he had struggled with for a decade is sharpened into eloquence by a foretaste of the unsayable, an intimation of dark eclipse. Someone so bent on communicating couldn't pass up a last chance. He lets his symbols come crystal clear: In one painting, a massive, hairy ball—a stand-in for the painter himself—rolls heavily down a slope, one foot waving forlornly, cutting off the view of a gloriously setting sun, dragging gray shadows behind.

The three parts of Guston's career are unusually well defined. Once he left familiar ground, he never went back. The 1920s and 1930s were his social-realist phase, in which political issues seem more often tempered by one's feeling that the violence was a statement of the artist's psyche—a *Lord of the Flies* in one's backyard—as much as an observation of the human condition. When he turned to abstraction, he dropped all that. Yet a kind of content crept back into the last abstract paintings—some critics argued it never completely left. Then, at a moment of crisis, he quit abstraction and went back to the image.

I am so intrigued by this transformation, I suppose, because no one, least of all Guston himself, quite knew where the images came from. His last ten years produced one of the oddest bunches of work in recent American art. Part rebus puzzle, part cartoon, and part karate swipe, each painting was carved painfully out of new ground. There are those who daintily disassociate themselves from the rebus cartoons' heavy-handedness. Yet Guston managed to work out a visual code for feelings (or life, or whatever) that conveys anguish without schmaltz, a success that few subsequent painters have been able to imitate. The dense iconography of drooping legs, nails stuck in boards, ladders that go nowhere, and basketball heads becomes a visual equivalent to thwarted aims, frustrated desires, the limitations of the flesh, and the paralysis of will—a Guston *Wasteland* infiltrated by shadows. The basketball heads get knocked around—the versions here sport Band-Aids and look distinctly gloomy. But his cartoonish style undercuts the existential gloom. Through art, the artist has the last laugh after all. (41 East 57th Street; through February 10.)

SIX YEARS AGO, RED GROOMS SENT NEW Yorkers into convulsions with **Ruckus Manhattan,** his slapstick whack at the human race, local variety. Like Guston, he's back, though in a lighter vein. Still as telling as a "Doonesbury" strip and as tawdry as a Times Square striptease, *Ruckus* remains a pleasure almost in spite of my best instincts. (Or does its grotesquely low comedy exist just to thwart one's best instincts?) The pimpmobile's grille sports a pair of red lips; the drunk in the subway still collapses onto a prim woman's lap; the tourist couple trample through Rockefeller Center like a King Kong pair in polyester pastels. New York—everybody's fun house.

Grooms originally planned a separate *Ruckus* for each of three Manhattans: Upper, Lower, and Mid-. The first version opened in the financial district (at 88 Pine Street) in 1975. The present *Ruckus* occupies a midtown location, but shortages of time and money (the re-installation cost $90,000) have dictated that new tableaux simply flesh out the old. The Brooklyn Bridge and the World Trade Center are not here, but the best bits, the magnificently mangled Woolworth Building and a screwy Trinity Church with bones in its basement, remain. The subway, with its dictionary of human oddities, has also stuck around. New to the exhibition are a walk-in taxi with animated films in the windows and a cigar-chomping, back-talking driver, plus an archetypal bit of Grooms sarcasm, a scene in which Spaniards buy Manhattan from a shrewd bunch of Indians.

Photograph by Langdon Clay.

Grooms is a cynic who chuckles—and that saves *him* from schmaltz. The Indians sell out willingly for a handful of trinkets, setting up a pattern that everybody follows. The first time around, I missed *Ruckus*'s best bit of sly silliness: A dragon hangs off the Woolworth Building's cornices, its scales made of greenbacks and silver coins. It watches over Wall Street like the embodiment of the monkey on this town's back: love of money.

Ruckus I and *II* were put together with a crew of several dozen helpers, and are sponsored by Creative Time, a small floating art facilitator for whom Grooms's madcap human menagerie holds hope of survival after budget cuts. "I couldn't see doing yet another masked ball," says director Anita O'Neill. (Sixth Avenue and 54th Street, in Burlington House, through March 31 or longer; call 571-2206 for hours.)

Robert Graham HAS A SIZABLE FOLLOWing among people who don't usually drift toward realist perfectionism. I'm not sure how he got his reputation in such circles, but it might have been from the obsessive care with which he makes his standing figures appear to have a skin. Since they tend to be of bronze or similarly unfleshlike stuff, the feat is no small one. This new exhibition contains two women in several versions, and one magnificently worked horse that even *feels* too warm to be metal. Something about them suggests the half-suppressed eroticism of Balthus's young nudes—perhaps because Graham makes no secret of his subjects' sexual organs, perhaps also because these stony beings project the charged energy of real bodies. (Robert Miller, 724 Fifth Avenue, near 57th Street; through February 3.)

WE ALL KNOW THE NEW YORK PUBLIC Library is an invaluable resource, but apparently, bits of its virtues are hidden even from staff. In the research division were countless original photographs, filed away over the decades as illustrated books or simply archival misfits. A two-year project to dust off and recatalogue these orphans has brought forth **96 Images: Talbot to Stieglitz**, an exhibition of greater weight than its diffident title might suggest. The range is not staggering, but the quality—from Timothy O'Sullivan to Carleton Watkins, William Bradford, and even George Bernard Shaw—tips the library's holdings into the top level of New York historical collections. On the next floor is a pristine and lovely show spanning 160 years of the flirtation between **American Photographers and the National Parks.** If you can't get away this winter, the views can still be magnificent. (Fifth Avenue at 42nd Street; through February 3.)

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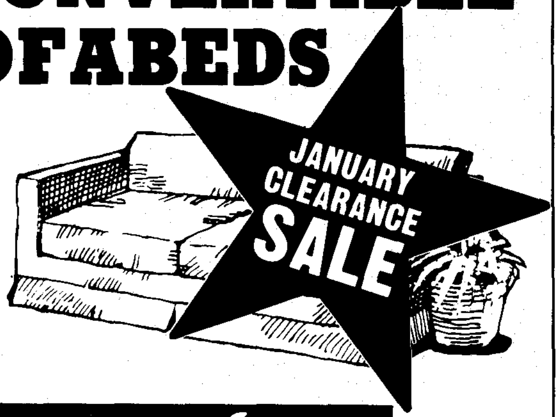

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YOUNG BLOOD

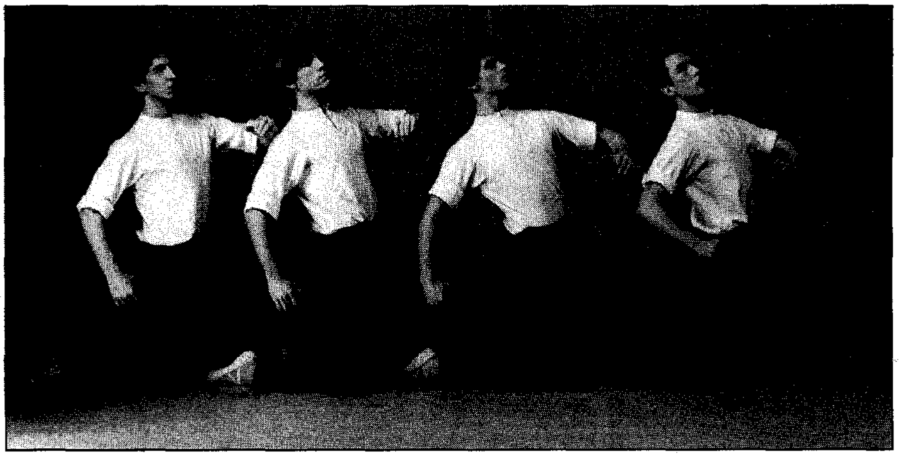
"...Joffrey II's *Fantasy at Fiddlers' Bend*, tender and evanescent, makes you think of twilight picnics, a first romance..."

SUCCESS, FOR THE CHAMBER-SIZED BALLET company known as the **Joffrey II Dancers,** means losing each of its members after a year or two. Having gained seasoning in performance, these gifted young dancers graduate into the parent Joffrey troupe or similar institutions. It's a little miracle that the group maintains its distinctive look—a beguiling blend of athletic technical prowess with a luscious, old-fashioned style. But the company is a long way from solving its repertory problems. At Brooklyn College in one of its infrequent New York City appearances—it is essentially a touring unit—it came up with one decent piece to four losers.

Jean-Pierre Bonnefous's *Madrigal,* which served as the curtain raiser, is an inconsequential setting of Elizabethan tunes and Purcell segments. Some of its vignettes are simply balleticized sketches of Renaissance court and popular dances; others attempt to be anecdotal. The boys have a few opportunities to show off their lusty energy and regal deportment; Lee Hutton is the likeliest of these princelings. The girls merely model—ravishingly—Mimi Maxmen's bejeweled velvet gowns.

Next came the program's "serious" piece, Bill DeYoung's *Rothko Chapel,* to Morton Feldman's music of the same name: a dozen dancers slithering and posturing at interminable length. Before and behind a sheer charcoal scrim tinged at the edges with red in the manner of Rothko's color-block paintings, the sleek bodies meet, clamber on one another, and ooze away to form new groupings. The stuff looks like Choo San Goh with the momentum leached out. The dance fitfully achieves the boundaryless-space sensation a Rothko picture evokes, but the human figure is so alien to the Rothko aesthetic, the dancers seem to be intruders in the décor.

Leslie-Jane Pessemier contributed the obligatory sparkling number—a quintet to an Albert Glinsky rhapsody, called *Forbidden Flights.* It begins with some vapid lyricism complicated with tricky lifts, grows playful, then frenetic. There's far too much invention for the sake of inventing here: For quite a while one fellow supports his girl friend solely from a supine or kneeling position. It is no help, either, that Pessemier is gravely unmusical. A boys' duet, with its Huck Finn quality of lively mischief, is the best thing in the piece. The worst is the finish, where a girl is tossed into the wings with no visible means of being caught.



Life is but a dream: *The men's quartet from* Fantasy at Fiddlers' Bend.

A contrast of sorts to these three commissioned works was provided by the insertion of the traditional Wedding pas de deux from *Coppélia.* Unluckily, Dominique Angel, a petite, pouty beauty, was having a shaky night and Travis Wright could do little to calm or cheer her after she flubbed a flying lift and a couple of spins. Their work elsewhere on the program suggested that both dancers might make capable virtuosos, but they had been miscoached to treat this number—like an entry in a gymnastics, or ballet, competition—as a series of mean feats on which they'd be scored.

The evening's saving grace was a new ballet by Lance Westergard to an evocative score on Irish and Scottish themes, commissioned from David Koblitz. In addition to sophisticated craft, Westergard's *Fantasy at Fiddlers' Bend* has just the right tone for its technically accomplished but touchingly youthful dancers. Its lyricism is poignant but casual, and nowhere sentimental. The opening introduces a community of young folk: four boys in jeans and white shirts with rolled-up sleeves, five girls with loose hair in simply cut, dusty-pastel dresses. They spill across the stage in gentle runs—greeting, coupling, parting, and clustering again. The tenderness and evanescence of their action makes you think of twilight picnics, rambles along the river, a first romance.

Before the community gathers again at the end—alternately streaming through the space and lining up as if for an old regional dance—there are reveries on the experience of men and women alone. A quartet for the men is composed of motions of work and just lazing around. The young women dream of love, skimming over the ground with ballet-dancer fleetness but with the arms flung freely, the shoulders rippling girlishly. As the light dims, they vanish like shadows, then reenter to have the boys rush once through their midst. One couple manages to kiss and it's a climactic moment, but deftly set off to one side and almost submerged in the general action and flood of feeling. The passage ends with a lone figure turning in place in the growing dark, her skirt rippling and whirling around her. You can almost hear her singing to herself.

Westergard's allies here are brevity—actions and images are matters of an instant—naturalness, and the contemporary compositional device of field perspective, where the eye is encouraged to pan the stage and choose for itself what is significant. These qualities were in marked contrast to the rest of the program, which suffered mightily from choreographic pretensions and belabored points.

IT SEEMS UNGRATEFUL TO COMPLAIN about **Satoru Shimazaki**'s productions of Michio Ito's solos and small group works. Without Shimazaki's efforts over the last several years, Ito might yet remain the lost man of early American modern dance. Still, all but one of the dozen pithy pieces offered recently at the Theatre at St. Peter's Church needed more generous and commanding performances than Shimazaki and his company could give them.

Dating mostly from the 1920s—before our native modern-dance giantesses, Martha Graham and Doris Humphrey, had reached their full stride—these chamber works by Ito presage the course the art form would take. The pretty pieces of generalized folklorism are perhaps no more than Ruth St. Denis and Ted Shawn were producing at the time, but the cameos of emotion—despair, joy, religious fervor—foreshadow Graham's early expressionist studies and Humphrey's lyric ones, and the ecstatic essays of both.

Like our major moderns, several of whom worked with him, Ito drew on a variegated artistic inheritance—*his* included rudimentary training in Eastern theater forms and study of Emile Jaques-Dalcroze's eurythmics—and concocted his own dance technique. His vocabulary consists of simple locomotion topped with an elaborate range of beautiful, expansive arm motions; its performance is invested with intent concentration. Stopped in its tracks at any moment, the dance yields a pose that serves as a metaphor for the whole piece.

Today these compositions may seem simple to the point of naïveté or strikingly sophisticated in their purity. Either way, they are living history, all the more precious since, before Shimazaki resurrected them with the aid of Ryuko Maki, Ito's main disciple, they had not been seen in the U.S. since Ito's deportation as an enemy alien during World War II.

To the credit of the works' strength, they survived the conscientious rather than inspired rendering the Shimazaki troupe gave them. Only *Tango* was expertly done. In a black-and-white gaucho costume, Shimazaki takes a bent-knee stance and kicks and undulates his legs, slowly shifting the angle of his body. His chest is high and calm. The thrust of the shoulders and the arm positions are assertive, but the hands move delicately. The character is marvelously three-dimensional—full of power and dignity, and sensual as all get-out.

The influence of Ito on Shimazaki's own choreography—of which we saw three execrable examples—is evident in the fixed concentration and the emphasis on arm gestures. But there the influence ends, leaving the unresourceful Shimazaki stranded, unable to find a means of linking the individual beads of action. As a dance-maker he's paralyzed, incapable of connecting his material through a surging physical impulse, through emotion, or even through coherent thematic content. To make matters worse, he mongrelizes his vocabulary, adding ragbag scraps of ballet and a generous helping of what looks like correspondence-course Martha Graham. The result is affectless.

The same hollowness at the core undermines Shimazaki's latest exploration of 1920s modern dance—the performance of two solos, *Mother* and *Revolutionary,* that Isadora Duncan made to Scriabin studies. Duncan would hardly have countenanced a male in these roles; she composed only for herself and a bevy of female surrogates. (When Ito, inspired by her dancing, begged to study with her, she packed him off to Dalcroze.) Today, as we are immersed in the redefinition of sexual roles, it is quite conceivable that a man could render these pieces. After all, they portray essences, universal types that are beyond gender: the parent, profoundly attached and self-sacrificing; the shackled slave, struggling for freedom and seizing it. Shimazaki, coached by third-generation Duncanites Sylvia Gold and Gemze de Lappe, produced accurate, even vivid reproductions of the dances. But nothing, neither movement nor feeling, sprang from the gut. ■

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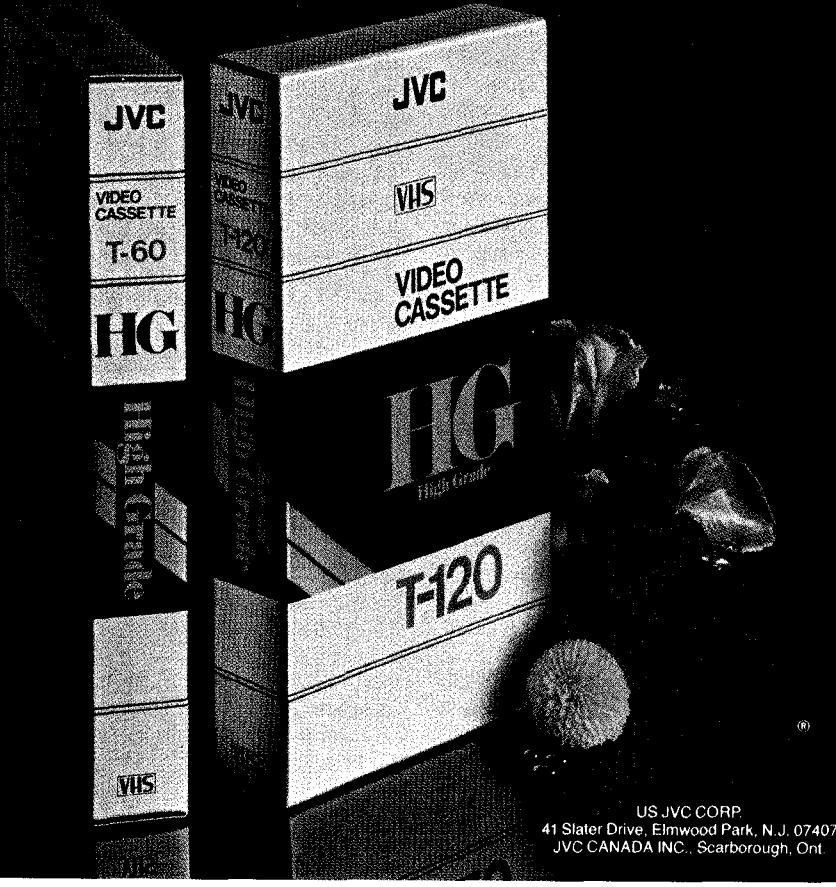

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WARNING—COMPOSERS AT WORK

"...Bartók in the heat of the moment conveys more vitality than Stravinsky clumsily inscribing his music for the ages..."

THE PHONOGRAPH HAS PRESERVED countless valuable sound documents over the past 80 years, none more fascinating than major twentieth-century composers performing their own music. Some, like **Igor Stravinsky,** managed to conduct or at least supervise recordings of virtually their entire output. Others, like **Béla Bartók,** recorded much too infrequently, making what does exist all the more precious. Thanks to the Stravinsky and Bartók centenaries, the recorded legacies of both composers have just been released, two priceless compendiums that tell us more about these geniuses than even they may have suspected.

Stravinsky and Bartók each valued the phonograph as an important adjunct to their creative work, although they approached the microphones with different goals in mind. For Stravinsky, the purpose was, as he wrote in his 1936 *Autobiography,* "to create a lasting document which should be of service to those executants who would rather know or follow my intentions than stray into irresponsible interpretations of my musical text. . . . I regard my recordings as indispensable supplements to the printed music." In other words, Stravinsky made records to "freeze" an approved performance style, the composer's protection against interpretive "distortions" that inevitably develop as succeeding generations of musicians perpetuate old bad habits and create new ones.

While Bartók acknowledged the usefulness of the composer's recorded performances, he questioned their definitive nature in a 1937 essay entitled "Mechanical Music": "Even if one succeeded in perfectly preserving with a perfect process a composer's works according to his own idea at a given moment, it would not be advisable to listen to these compositions perpetually like that. Because it would cover the composition with boredom. Because it is conceivable that the composer himself would have performed his compositions better or less well at some other time. Because perpetual variability is a trait of a living creature's character."

For posterity: *Stravinsky as conductor.*

Obviously Bartók had a keener appreciation of performance realities than Stravinsky, primarily because he *was* a performer, one of the great pianists of his age. By nature, temperament, and endowment, Stravinsky was neither a pianist nor a conductor—he took up the baton late in life, not so much to perform his music as to make a point about it (and, not coincidentally, to make a great deal of money). Ironically, Stravinsky recorded his major scores in quantity and many of them two or three times. Given Bartók's philosophy of performance variability, we should have at least several examples of how he played his 71 piano concertos. Unfortunately we have none, except for a few fragments miserably recorded on a home apparatus during a 1938 broadcast of a concert in Budapest.

For this reason, Hungaroton's compilation of every known musical sound made by Bartók, no matter how imperfectly preserved, is especially significant. The editors of these thirteen discs scoured the world to find the material, which has been assembled in two boxed sets. The first (LPX 12326/33) contains records made under more or less favorably controlled conditions and intended for commercial release, including piano rolls and the 1940 Library of Congress recital with Joseph Szigeti (Bartók's Second Violin Sonata and First Rhapsody, as well as Beethoven's *Kreutzer* Sonata and the Debussy Sonata). The famous performance of *Contrasts* with Szigeti and Benny Goodman is also here, in addition to the Sonata for Two Pianos and Percussion and numerous short piano pieces, 32 selections from *Mikrokosmos* being the most choice.

The second box (LPX 12334/38) is even more intriguing, since its contents have never before been heard outside of private collections. Most of the items here owe their existence to sheer chance. It seems that during the 1930s a well-to-do lady in Budapest admired Bartók's music, and she hired an amateur recording engineer to transcribe the composer's radio concerts on lacquers and X-ray foils. When this treasure was discovered a few years ago, many of the originals had disintegrated or become damaged, while what remained is in most cases fragmentary: bits of Bartók's Second Concerto, a Mozart concert rondo, a Bach partita, some Liszt, Chopin, and Debussy. Preserved complete is Brahms's Sonata for Two Pianos (Op. 34b) performed by Bartók and his wife, Ditta, and Liszt's *Concerto Pathétique* with Ernö Dohnanyi at the second piano. There are also cylinders that Bartók made in 1912, and several radio interviews.

While it takes some strain to hear the music through the bumps, scratches, and crackles, the effort pays off—Bartók's performing personality cuts through all mechanical limitations to reveal a powerful interpreter in the grand Romantic tradition. This may surprise some who feel that the composer's keyboard music is the ultimate in biting, dry-point acerbity. Many pianists to this day play Bartók with metronomic rigidity and an icy glitter. Nothing could be further from Bartók's own warmly inflected, rhythmically expansive yet always very precisely articulated style. The ecstatic element in his music, the intense search for cathartic release, can be heard in everything he plays, especially

Photograph by Ernst Haas/Magnum.

an extraordinary performance of Chopin's C sharp-minor Nocturne. The subtle rubato effects, liquid phrasing, and gradual stoking of emotional fire mesmerize the ear until the lacquer maddeningly runs out at four minutes.

Hungaroton's presentation of these records is a model of phonographic scholarship. A separate pamphlet gives all pertinent discographic information in scrupulous detail, while a larger booklet in five languages discusses Bartók as a performer from every conceivable perspective. The discs are a worthy finale to the label's now completed project to record every note of the composer's music, a gold mine of words, pictures, and musical excellence.

Only a state-subsidized record company could afford to produce such a lavish and painstakingly thorough tribute to a native son. In this respect, Stravinsky is less fortunate than he was when alive—his total recorded legacy is so vast that there is probably no practical way of making it all available. Despite C.B.S.'s claim to present the "complete" Stravinsky in its 31-disc anniversary box (LXX 36940), these records omit a great deal—not only the composer's work for other companies, but most of his pre-1958 efforts for C.B.S. itself. Obviously C.B.S. was not about to include three *Rites of Springs* or two performances of the complete *Rake's Progress,* so in most cases the composer's last stereo versions were chosen for inclusion. No Stravinsky score of importance has been left out, though, and his creative development may be followed closely from 1905 to 1966. One man is responsible for the existence of this largesse—the late Goddard Lieberson, chief of C.B.S.'s Masterworks during Stravinsky's Indian-summer recording career and the sort of idealistic record executive that has become totally extinct in these grasping times.

A valuable collection, no doubt, but it does take a measure of patience to sit through these carefully calculated performances, made under optimum technical conditions—Bartók at work, playing in the heat of the moment and captured literally by accident, conveys far more vitality and immediacy than Stravinsky, self-consciously and often clumsily inscribing his music for the ages. It may be heresy, but give me the "distorted" but vibrantly communicative interpretations of Bernstein, Karajan, and Stokowski every time. There is a crabbed, mean, life-denying side to Stravinsky, and nowhere do these qualities surface more prominently than in his music-making.

Nor was Stravinsky invariably the best judge of colleagues in recording his music. The composer's chief surrogate is, inevitably, Robert Craft, who conducts several works. Although Craft performed many selfless devotions for Stravinsky during his last years, memorable readings of the master's music were among the least of them. Some of the soloists on these recordings are so poor that it is hard to believe that the composer could possibly have approved of their efforts—Philippe Entremont, for example, the mechanical pianist in the Concerto and *Capriccio.* We hear very little late Stravinsky today, and perhaps these unappetizing recorded performances, the ones that introduced this music to most people, are partly to blame.

Despite its flaws, the Stravinsky legacy does succeed in laying down a definite stylistic blueprint for future musicians. On a disc of recorded reminiscences, the composer says that rhythm and intervals preoccupied him throughout life. This fact emerges with crystalline clarity in performances that, for all their drawbacks, have a buoyant elasticity and vertical pungency few conductors have ever duplicated. For better or for worse, these are the sounds that Stravinsky approved of, and posterity can hardly afford to ignore them.

Pop: Rockabilly Revisited

WITH INSIGHT AND EXPERIENCE, WE NOW can recognize how the foundations of rock 'n' roll were to be found all over the America of the thirties, forties, and fifties: Southern Gospel wailed and Chicago Blues wept; Midwestern Boogie bands made instrumental dance music, and Western Swing bands mixed Blues and Jazz with White Country. Then, on July 6, 1954, a white nineteen-year-old named Presley recorded a song called "That's All Right" at the Sun Studios in Memphis, and a new kind of music was not so much created as set free.

ROCKABILLY STARS
VOLUME
V2

Rockabilly duo: *The Collins Kids as teen-agers.*

Rockabilly, as a musical genre, corresponds emotionally and, for the most part, geographically and temporally to that segment of Elvis's career that stretched from that first release until his induction into the army in 1958. And it is now documented on two two-record sets called *Rockabilly Stars* Volume 1 and Volume 2 (Epic EG 37618 & 37621). Those years were Elvis's greatest, and he's an unheard presence on the records, the sun around which the featured performers orbit. The early Rockabilly artists, raised on a diet of White Country and Hillbilly music, began, at the urging of Elvis's mentor Sam Phillips, of Sun Records, to listen to Black Blues and Jazz, and affect black vocal styles. They began to use songs written by the likes of "Big Boy" Arthur Cruddup and amalgamate the twelve-bar blues form popularized by Blind Lemon Jefferson. And they made extensive use of the instrument that became literally and metaphorically the voice of a generation—the amplified electric guitar.

Though recorded electric-guitar solos date back to the thirties and Eddie Durham and Charlie Christian, by the fifties Les Paul had "whitened" and begun to popularize the sound. The Rockabillies' more forthrightly sensual lyrics grafted perfectly onto the guitar sound that was raw, aggressive, and devoid of soft sentimentality. It was a sound that established the existence of a generation. Young people's feelings and fantasies were codified and publicly expressed. The artists spoke for as well as to their audience. And when the slithering, sensuous music was universally condemned, it took on still greater meaning as a challenge to the morals and aesthetics of the older generation.

This collection of early Rockabilly music features, among others, the Collins Kids, who recorded some of the most joyous Rockabilly of the era while they were still in their early teens; Marty Robbins, who cut his version of "That's All Right" five months after Elvis's; Link Wray, known for his classic instrumentals but here also represented by a vocal number; and Sleepy LaBeef, Ersel Hickey, Carl Perkins, Johnny Cash, and Johnny Horton.

Listening to these discs is often eerily like listening to demo tapes of the Rolling Stones or Beatles, so obvious is the influence. One feels the promise and fulfillment of the music—the promise of "Rock" as larger cultural idea and political gesture, and the fulfillment of "Rockabilly" as a pure but limited musical style, now relegated to the category of cultural artifact. **— Tom Bentkowski**

Movies/David Denby

GOING FOR BROKE

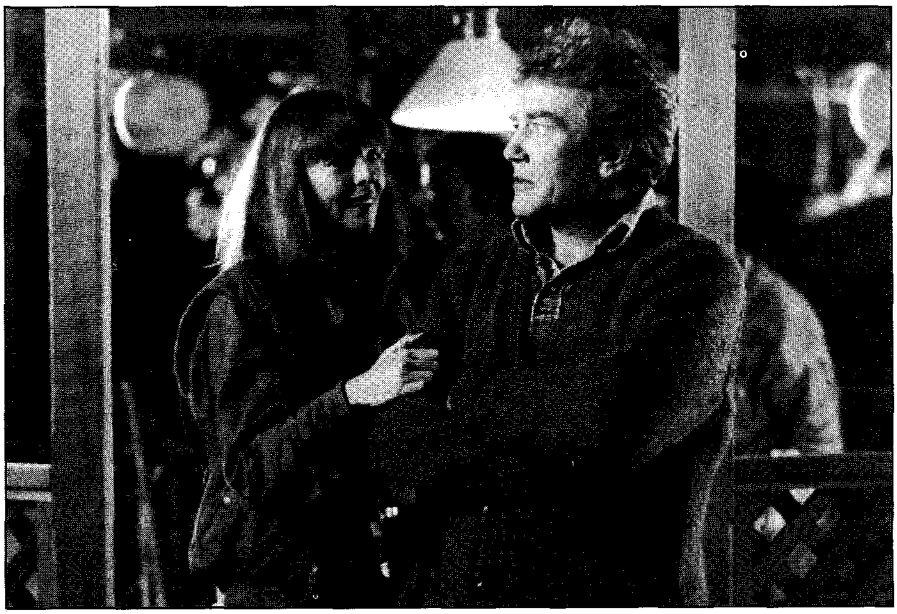
"...*Shoot the Moon,* a rare honest movie about marriage, turns commonplaces into something vibrant and funny..."

Shoot the Moon IS ONE OF THE MOST powerful American movies of recent years, and since the power bursts out of achingly familiar material—the mutual dependence of a quarreling husband and wife, the bewildered anguish of their four young daughters—the picture seems like a miracle. Screenwriter Bo Goldman has the true alchemist's gift. Goldman, who worked on *One Flew Over the Cuckoo's Nest,* co-wrote *The Rose,* and was the sole author of *Melvin and Howard,* has transformed commonplace affections and miseries into something vibrant and funny. And Alan Parker, a director I never expected to praise, has left behind the shameless melodramatics of *Midnight Express* and the glib breast-beating of *Fame.* In *Shoot the Moon* he works with a new honesty and plainness without relinquishing the show-business vitality that gave even his bad films some heat. Together Goldman and Parker have produced one of the rare movies that are central to our culture but not sentimental or square. Their view of marriage and family is broad enough to take in such homely trivia as children bickering over food and waking with upset stomachs in the middle of the night as well as the raging violence unleashed when parents and children are pulled apart.

Unlike the self-improving seventies couple in *Kramer vs. Kramer,* the husband and wife in *Shoot the Moon* are thoroughly defined by their situation; they could no more pick themselves up and change into new people than a transplanted oak could begin to sprout birch leaves. Their problems are fought out, not "worked out" in the modern way. Shot during the rainy winter season in a lush green valley of California's Marin County, *Shoot the Moon* is largely set in a big, beautiful Victorian house—for a family, a dream house. Yet this particular dream is fading. Having reached her middle thirties, Faith Dunlap (Diane Keaton) is developing a few lines about her eyes and mouth, and her skin looks a little raw. A beautiful California woman, she's slightly frayed around the edges and perhaps a mite stupefied from housework. Her husband, George (Albert Finney), some sort of big-deal writer specializing in sports, has been dallying with a younger woman, Sandy (Karen Allen), who lives nearby. When Faith confronts him with his infidelity in a plate-smashing fight, he threatens to pack his bag and go. "It's already packed," she says. They part, but they're far from finished—a thousand conflicting emotions and lingering obligations and habits hold them suspended between revulsion and longing.

As he's grown older, Albert Finney has lost the cheerfully raffish grin, the physical grace and ease that made him so appealing in *Saturday Night and Sunday Morning* and *Tom Jones.* He's become a heavy-bodied, heavy-spirited man, surly, a bit of a lout, his face frozen in a baleful frown, almost as if he were suffering permanently from cramps in his neck and jaw. In the recent *Looker* and last summer's *Wolfen,* Finney was deadly—a zombie star trying to pass as cool. But his locked-in sullenness works for George Dunlap—the self-absorbed irritability is the classic temperament of a writer in a funk. George is tired of his wife, who he knows has borne the burdens of the marriage over the years, and his boredom makes him guilty and irrationally angry. Apart from that, Goldman doesn't lay out the causes of the Dunlaps' unhappiness: We're meant to think that after fifteen years the accumulated irritations of marriage have simply caught up with them; they need to fight, make a mess, before going on.

In *Reds,* Diane Keaton spent a good deal of time uneasily searching for a coherent character to play, but she's perfectly relaxed and self-assured here. Her Faith has married young and relied too much on her husband. His leaving her is a real betrayal, and it knocks her flat. Physically exhausted, Keaton sprawls in bed as the kids play around her, and, in a classic bit, haltingly sings the Beatles' "If I Fell" while lying in the tub, her voice cracking, tears falling. Keaton has always found it easy enough to bring out the anger that lies beneath the soft hesitancy of her surface manner, but she's never dug down and found this much pain before. And she's touchingly awkward when Faith, getting back at George, begins an affair with the swashbuckling young worker (Peter Weller) who shows up to build her tennis court.


Uncoupling: *Diane Keaton and Albert Finney in Alan Parker's film.*

George Dunlap has walked out, but he can't bear being *shut* out. Goldman makes him foolishly possessive—as far as George is concerned, it's still *his* house, *his* wife, *his* daughters. When he shows up at the house, forlornly bearing a birthday present for his oldest daughter, Sherry (Dana Hill), the girl is angry at him and won't see him, and he explodes. After breaking in, he throws

Faith out of the house, locking the door against her, and then spanks Sherry with a hanger. The scene is terrifying: Albert Finney's full, bullying strength, which up to now has looked useless, even ridiculous, breaks forth with horrible fury. The children are frightened and ashamed for their father, and finally George is ashamed, too. And yet, although he has disgraced himself, perhaps unforgivably, he is never more their father than at this moment: In the ghastly silence, as he walks out of the house, a little voice pipes up, "Daddy, do you want a Band-Aid for your hand?" This extraordinary scene, almost Sophoclean in its combined power, complexity, and piteousness, shows up a similar bit of hanger whomping in *Mommie Dearest* for the flamboyantly absurd atrocity that it is.

Children are often used in movies for their symbolic value or as a test of adult virtue, but in *Shoot the Moon* the four little girls are simply *there,* wedged in between their parents, noisily thrusting forward their needs, their hopes, their love and apprehension. The kids are a comic chorus, blurting out questions and observations, propping up the parents one moment and attacking them the next in the same barbed idiom they've heard their parents use against each other. They're dazzlingly quick.

The movie has a rumpled, lived-in surface. Shot in whitish natural light by Michael Seresin, it glories in the kind of effortlessly poetic, profoundly anti-metaphoric detail that only the cinema can produce without clumsiness. We're constantly immersed in the extreme *materiality* of family life—the toys, the dishes, the soiled sheets and spilled food. The movie yields no thesis; absorbed in the Dunlaps' struggle from one moment to the next, we lose our preconceptions about marriage and divorce. Alan Parker, disciplined now, shows a wonderful talent for sustaining the emotional tenor of a scene. His awkward, intimate moments are exquisite, and the climactic blowouts are beautifully terraced, reaching a plateau of fury before climbing again, then leveling off, finally collapsing.

The movie is a beautiful achievement, and yet, at a recent preview, a fair number of women hissed at the end. My guess is that these women resent Albert Finney's loutishness so much they can't enjoy the movie; they're appalled at the mere possibility that Diane Keaton might take him back. But Faith Dunlap is not the kind of woman who sails cleanly out of a bad marriage into the high seas of career and independence. In any case, it's an awful mistake to ask works of art to corroborate our own lives or to show us what we want to see. By staying close to the truth of two particular characters, *Shoot the Moon,* in its own way, keeps the faith. ■

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On Film/William Wolf

NEW HEIGHTS FOR TELEVISION

"*...Brideshead Revisited* is the dazzling exception—a TV project approached and realized as if it were a major film..."

A FRIEND HAS HER OWN VIEWING strategy for *Brideshead Revisited,* the extraordinary twelve-and-a-half-hour, eleven-part dramatization of Evelyn Waugh's masterly 1945 novel being aired over the Public Broadcasting Service. She intends to tape all the episodes and then watch them in two sittings. Having experienced just such a concentrated preview, I can heartily recommend such a *Nickleby*-an binge. The production's power to involve viewers is so great that week-long intermissions may be frustrating. But, however parceled, *Brideshead Revisited* is a triumph that should revise our expectations of what is possible on television.

Even the best television dramas, epitomized by the superior serializations from Britain, generally fail to reach the depth of characterization, performance, and content that the best theatrical films achieve. The production process is faster, the budget tighter. When a work does surpass the ordinary, one attaches the qualifying stigma "It's good—for television." But *Brideshead Revisited,* with a script by John Mortimer and produced by Granada of England in association with WNET/Thirteen and N. D. R. Hamburg, is the dazzling exception. It is a television project approached and realized as if it were a major film. Although there is some artificiality necessitated by the episode breaks, the work would be thoroughly at home in a cinema. But if it is to be a model rather than an isolated victory, it is important to examine why the show is so successful.

Brideshead was shot on film (not tape) at a cost of some $8 million, the production extending over 21 months, less interruptions. Its quality reflects the immense effort to make the dramatization as perfect as possible, down to every opulent scenic requirement and every nuance of Waugh's novel.

"This is not an adaptation of a novel, it *is* the novel," stresses Anthony Andrews, whose penetrating portrayal of Sebastian Flyte, the alluring young lord of the Marchmain family who slides into alcoholism and tragedy, is among the film's highlights. "A conscious decision was made to do the lot, detail for detail," Andrews adds. It was a commitment that defied the accepted custom of truncating or encapsulating a literary work to get it onscreen.

Waugh's novel is ideal for meticulous transference. In weaving his richly textured story of Charles Ryder, a Protestant, and his intricate relationship with the aristocratic Marchmain family, who are Catholics, Waugh excels in creating ambience and character. The book's exploration of such themes as the seductiveness and responsibilities of a life of privilege, elitist Oxford in the early 1920s, the grip of Catholicism, the ties of love, and the implicit but undefined homosexuality requires leisurely pacing and expansiveness for effective visualization. And while narrations can often be deadly, Waugh's eloquent and melodic language, spoken so gracefully by Jeremy Irons as Charles, adds another pleasurable dimension.

Waugh revisited: *Andrews, Irons, and friend at Oxford.*

Brideshead's casting is impeccable. Irons's career should get a new boost from this performance, which shows even greater range than his arresting dual portrayals in *The French Lieutenant's Woman.* Here he must develop from an impressionable youth at Oxford to the weary, sad World War II officer who describes himself as "homeless, childless, middle-aged, loveless." Among other memorable performances are those of Diana Quick as Julia Flyte, Claire Bloom as Lady Marchmain, Laurence Olivier as Lord Marchmain, and John Gielgud as Charles's father. But this is not a star vehicle; all roles are treated with importance.

Diana Quick, citing the more hurried pace of other television ventures, says, "It was a great luxury to have so much time to work on our characters and be able to get so deeply involved. My character has to carry the burden of the Catholicness of the piece, and I took instruction from a priest. One of the great treats was to work accurately from the book. We all walked around clutching our copies, and if there was ever any controversy, we'd rush to see what the 'bible' said."

The project was not without severe problems. Three months into shooting, a television strike nearly scuttled it. Director Michael Lindsay-Hogg had to leave to stage *Whose Life Is It Anyway?* But Charles Sturridge took over, turned the situation around, and managed to surmount other difficulties. Another hiatus occurred when Irons took leave to do *The French Lieutenant's Woman.*

Whatever the obstacles, the finished work upholds the conviction on the part of the filmmakers and actors that a fascinating, very special novel could make for powerful television viewing if presented without condescending compromises. "We all thought we could create television history," Andrews says. *Brideshead Revisited* certainly elevates standards. If television can be this good, why should we settle for less? ■

SALES & BARGAINS

BY LEONORE FLEISCHER

For Men

IMPORTED DESIGNER CLOTHING FOR men who wear sizes 28–36 in pants and 36–44 in suits and jackets is on sale here. Many Gala sport shirts, all-cotton, in plaids, geometric patterns, and earth colors, now 50 percent off; other shirts by Gala, Rao, Christian Aujard, Marcel Lassance, Pinky & Dianne, now 30–50 percent off; Rao dress shirts, now 20 percent off; pants by Cerruti 1881, were $145–$175, now 25–40 percent off; Nancy Knox Donegal-tweed pants, were $165, now $99; Madonna's own pants in cavalry twill, cotton flannel, and wool, were $110–$160, now $55–$120; all-wool and cotton-cord slacks by Cerruti from earlier seasons, now $45 a pair; cashmere sweaters by Della Rovere and Knox, were $280–$460, now 30 percent off (including black double-breasted shawl-collar cardigans, were $460, now $276); other sweaters by Allen/Veness, Lucien Foncel, Jhane Barnes, Julian, Chagall, and La Squadra, now 30–50 percent off; sport jackets by Cerruti, Aujard, Hugo Boss, and Barnes, in wool tweeds and cotton-and-silk blends, now 25–50 percent off; famous-label winter overcoats, double-breasted and raglan-sleeve styles, now 25–30 percent off; outerwear by Comex and other makers in leather, wool, and other fabrics, now 20–30 percent off; suits by Cerruti in flannel, wool with mink, and blends, were $680–$715, now 30 percent off; suits by Boss, Corneliani, and Sergio Pellari, now 30 percent off; also, many accessories, including silk socks that were $25 a pair, now $12.50. American Express (A.E.), Carte Blanche, Diners Club (D.C.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Madonna, 223 East 60th St. (832-0268); Mon–Sat. 11 a.m.–7 p.m., and Thurs. 11:30 a.m.–7:30 p.m.; through 2/8.*

For the House

AT ITS WAREHOUSE STORE ONLY, THE Pottery Barn is holding a special sale for our readers. A few examples: 40 percent off two handmade-stemware patterns—Claire, 10-oz. tulip, was $6.50, now $3.90, and Jane, 10-oz. Bordeaux, was $5.75, now $3.45; smooth or faceted hand-blown glass vases, from 8 to 14 in. in diameter, were $8–$29, now $2.95–$12.95; white ceramic serving pieces, 75 percent off; 10½-in. rimmed serving bowls, were $12, now $3; 8-in. soufflé dishes, were $10, now $2.50; 10-in. pie plates, were $6, now $2; crescent-shaped bowls, were $2, now 50 cents; Heller under-shelf baskets in red, yellow, green, or black, were $5.50–$6.50, now $2.75–$3.25; white metal wall desks, were $39.95, now $19.95; black battery-operated vertical grills for summer barbecues, were $120, now $36; seconds of white porcelain platters, were $10.95 for the 12-in. and $18.95 for the 14-in., now $5.45 and $9.45; 50 percent off on some Crayonne plastic accessories; barware seconds, now 50 cents a glass; assorted pitchers, were $2.50–$15.95, now $1.25–$7.95; 50–75 percent off on Christmas ornaments and holiday merchandise; a few Marimekko sheets (no pillowcases left) marked down to $2.95 each; 12-ft. phone extension cords, were $4.25, now 50 cents; assorted gadgets, 50–75 percent off; seconds of Heller dinnerware are 40 percent off the perfect prices; and much more. A.E., M.C., V., checks accepted; all sales final. *The Pottery Barn, 231 Tenth Ave., near 23rd St. (741-9120); Mon.–Sat. 10 a.m.–6:30 p.m., and Sun. noon–5 p.m.; through 1/31.*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

Safe Driving

A LAW PASSED BY THE N.Y. STATE LEGISlature on 1/1/80 states that New York drivers who complete the National Safety Council's Defensive Driving Course will be eligible to receive a minimum 10 percent reduction on their vehicle-liability-insurance premiums for three years. In addition, all drivers who have accumulated violation points on their driving records in the eighteen-month period prior to course completion can remove three violation points from their records. And you just might save a life. The Metropolitan Safety Services Institute, an agency of the National Safety Council, offers this course to New York drivers for $25; it's a classroom course taking up only eight hours of your time. You may obtain a schedule through February and a list of the addresses where the course is taught. *Write to Metropolitan Safety Services Institute, Inc., 435 Fifth Ave., N.Y., N.Y. 10016, or call 684-6366.*

Outerwear

A LARGE NUMBER OF COATS, MOST FOR women but some for men, too, some duplicates, many one-of-a-kind, are on sale here. For women: one Ultrasuede scarf coat, size 12/14, with stone marten lining, was $2,650, now $1,350; one natu-

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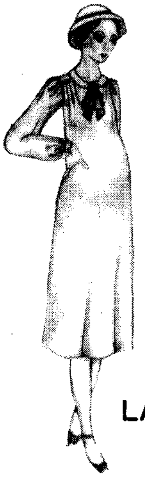

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ral-color all-silk-poplin hooded coat reversing to nutria, size 10/12, was $2,950, now $1,950; one white silk-ciré coat entirely lined with detachable white mink, was $4,500, now $2,450; one brown Ultrasuede coat, size 8/10, lined with unplucked white nutria, was $2,200, now $1,650; a group of Ultrasuede raincoats in assorted styles and colors, some with detachable wool linings, were $595–$765, now $295–395; about twenty all-silk dressy coats in taffeta and poplin, were $595, now $265; a group of silk coats, were $395, now $189; and much more. For men: two poplin trench coats with full-skin opossum linings, sizes 44 and 46, were $895, now $590. For both men and women: Italian-silk travel-weight raincoats, were $695–$795, now 25 percent off. No alterations on sale merchandise; M.C., V., checks accepted; all sales final. *Norman J. Lawrence, Ltd., 417 Fifth Ave., near 38th St., eleventh floor (889-3119); Mon.-Sat. 9 a.m.-5 p.m.; through 2/5.*

From Texas

WESTERN GEAR FOR MEN AND WOMEN IS now on sale here to celebrate this store's third anniversary. Many boot styles from Tony Lama, Justin, Nocona, and Larry Mahan in men's sizes 6–13 M and W, and women's sizes 4–9 N and M. For men, at 30 percent off: peanut-brittle-lizard boots with inlaid collar, were $475, now $332.50. For men, at 40 percent off: white ostrich boots, were $525, now $315 (not available in all sizes); city-street boots of black retan leather, were $175, now $105; mule-hide boots with natural finish, were $175, now $105. For men, at 50 percent off: eel-skin dress boots, were $420, now $210; the Urban Cowboy boots with lizard tip, were $175, now $87.50; and many more. For women, at 30 percent off: peanut-brittle-lizard boots with wine-colored top, were $300, now $210; Diabla tomato-red boots with flame stitch, were $250, now $175. For women, at 40 percent off: black leather dress boots, were $300, now $180; suede boots, were $195, now $117; traditional cowboy boots with sharp toe, were $225, now $135. For women, at 50 percent off: short sapphire-colored boots with apricot inlay, were $280, now $140; short purple suede boots with white daisy cutout, were $250, now $125; beige boots with leather trim, were $175, now $87.50; and many more. Also, hats for men and women are 50 percent off, including Stetson East/West, were $60, now $30; sweaters and shirts for men sizes S, M, and L and slacks for men sizes 28–36 are mostly 40 percent off; a few leather jackets are reduced, including a Scully buckskin with fringes, was $350, now $275. The management urges you *not* to shop on Saturday if you can help it, because it likes to fit every boot indi-

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Susan Murphy, Consumer Reporter, *P.M. Magazine*, Channel 5, August 5, 1980

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Joan Hamburg "Your Money Saver" June 4, 1980

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New York Daily News, March 10, 1980

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Shop Magazine, October 1980

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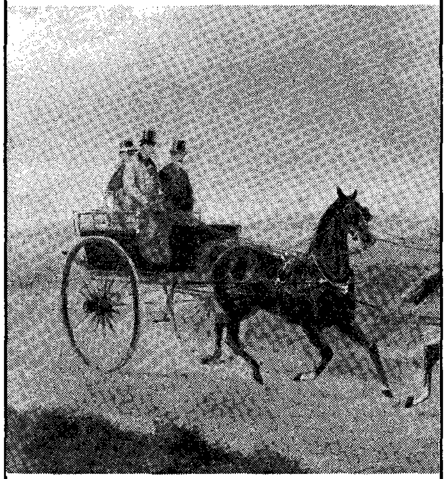

American, 19th century, 4 x 7¾", oil on wood panel (detail)

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Office Supplies

ONLY A FEW EXAMPLES OF THE GOOD stuff on sale here: Steelmaster two-drawer and four-drawer letter-size file cabinets, list $165 and $213.75, respectively, here $92 and $119; Steelmaster Tidy Desk Distributors, list $17.75, here $9.95; Evince electric message centers, list $34.95, here $15; Bates staplers, Models 550 and 640, list $15.95 and $18.95, respectively, here $7.95 and $9.95; 3M C40 Scotch-tape dispensers, list $7.04, here $3.95; Wonderiter marking pens, black, blue, and red, list 69 cents each, here $3.95 for a dozen; many columnar pads, including 45-111, list $4, here $2; Dymo 1540 label-maker, list $23.20, here $11.60; automatic numbering machine, list $39.95, here $24.95; V.P.D. presentation binders with acetate sheets, here 30 percent off list; Bic Roller pens, in black and blue (fine point also available in green), were 98 cents each for medium point, $1.19 each for fine point, both now $7 a dozen; and more. Delivery arranged at additional cost; checks accepted; no credit cards; all sales final. *Ideal Stationery, 25 West 37th St. (354-9565); Mon.-Fri. 8:30 a.m.-5 p.m.; through 2/5.*

Night and Day

SLEEPWEAR, LOUNGEWEAR, AND UNDERwear by top designers for women sizes P-L are on sale here. Only one taupe cashmere sweatshirt and one soft-pink cashmere wrap robe by Bill Blass, were $625 each, now $438; Lucie Ann velour lounge dresses, were $167, now $85; other lounge robes and bathrobes by Adolfo, Clovis Ruffin, Royal Robes, David Brown, Lucie Ann, Bill Blass, Bill Tice, Parisian Maid, Mary McFadden, and Patti Cappalli, now 20-50 percent off; sleepwear from Christian Dior, Eve Stillman, Iris, Givenchy, Lanvin, and Odette Barsa, some with matching robes, now 20-40 percent off; a selection of Lanz flannel nightshirts and nightgowns, were $17-$24, now $12-$18; a few silk gowns and robes, now 20 percent off; some all-cotton gowns and robes, now 20-40 percent off; bras and panties from all major makers, now 20-50 percent off; camisoles, tap pants, and teddies, now 20-40 percent off; swimsuits from the 1982 preview lines of Elon and Gottex, 20-40 percent off. A.E., M.C., V., checks accepted; all sales final. *Roberta, 1252 Madison Ave., at 90th St. (860-8366); Mon.-Sat. 10 a.m.-6 p.m.; while stock lasts.* ▬

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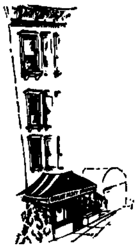

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A Complete Entertainment Guide for the Week Beginning January 18

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Jan. 18: "Duck Soup"; "The Cocoanuts." Jan. 19: "Stray Dog"; "Whirlwind." Jan. 20: "Ecstacy"; "Blonde Venus." Jan. 21: "Heat"; "Andy Warhol's Bad." Jan. 22-23: "The Arabian Nights"; "Beauty and the Beast." Jan. 24: "The Magic Flute." **AGEE ROOM—** "The Dozens."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—Thru Jan. 21: "The French Lieutenant's Woman." Beg. Jan. 22: "Montenegro." #2—"Absence of Malice."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Jan. 18: "Children of Paradise." Jan. 19: "The Deer Hunter." Jan. 20-21: "The Last Picture Show"; "Splendor in the Grass." Jan. 22-23: "Raging Bull"; "Five Easy Pieces." Beg. Jan. 24: "The Wizard of Oz"; "Singin' in the Rain."

9. **ART—8th St. E. of University Pl.** 473-7014. "Chariots of Fire."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Jan. 18: "Poppy"; "The Man on the Flying Trapeze." Jan. 19: "Ninotchka"; "Two-Faced Woman." Jan. 20: "Witness for the Prosecution"; "Witness to Murder." Jan. 21: "Gaslight"; "The Visit." Jan. 22: "Rebecca"; "The Spiral Staircase." Jan. 23: "The Third Man"; "The Trial." Jan. 24: "Summertime"; "A Bill of Divorcement."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Jan. 21: "Body Heat"; "All That Jazz."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Jan. 19: "Ikiru"; "Throne of Blood." Jan. 20-21: "Emmanuelle"; "Emmanuelle: The Joys of a Woman." Jan. 22-23: "Bye Bye Brazil"; "Black Orpheus." Beg. Jan. 24: "The Trials of Oscar Wilde"; "Women in Love."

14. **GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—"Ticket to Heaven." #2—"Ghost Story."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—Thru Jan. 21: "Time Bandits." Beg. Jan. 22: "On Golden Pond." #2—Thru Jan. 21: "Prince of the City." Beg. Jan. 22: "On Golden Pond." #3—"Pixote." #4—"Blood Wedding."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Atlantic City."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Reds."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Jan. 21: "Sharky's Machine." Opening Jan. 22: "Zoot Suit."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Ragtime."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Taps." #2—"Rollover." #3—"Absence of Malice."

43rd-60th Streets

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Reds."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Taps." #2—"Rollover." #3—"Body and Soul." #4—Tent.: "The French Lieutenant's Woman." #5—"Body Heat." #6—"Arthur."

33. **LOEWS STATE 1—B'way nr. 45th St.** 582-5060. "Neighbors." **STATE 2**—582-5070. "Ragtime."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Raiders of the Lost Ark."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Modern Problems."

37. **CINERAMA 1—B'way nr. 47th St.** 975-8366. Thru Jan. 21: "Saturday the 14th." Opening Jan. 22: "A Stranger Is Watching." **CINERAMA 2**—975-8369. "Sharky's Machine."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. Thru Jan. 21: "Atlantic City." Beg. Jan. 22: "Neighbors." **EMBASSY 3**—"Revenge of the Shogun Women." **EMBASSY 4**—"Revenge of the Shogun Women."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Jan 20: "The Barefoot Contessa"; "The Man Who Came to Dinner." Jan. 21-22: "Ivanhoe"; "Red River." Jan.23-24: "The Night of the Iguana"; "The Man in the White Suit." #2—Thru Jan. 20: "Eyewitness"; "One, Two, Three." Jan. 21-22: "Sunday Bloody Sunday"; "Midnight Cowboy." Jan. 23-24: "Coal Miner's Daughter"; "A Touch of Class."

41. **RIVOLI—B'way nr. 49th St.** 247-1633. #1—Thru Jan. 21: "Ghost Story." Beg. Jan. 22: "On Golden Pond." #2—"Boogens."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Cinderella."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Pennies From Heaven."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Jan. 21: "Pixote." Beg. Jan. 22: "Montenegro."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Jan. 18: "Mary Burns, Fugitive"; "Accent on Youth." Jan. 19: "Alice Adams"; "Young Mr. Lincoln." Jan. 20-21: "Blow-Up"; "Accident." Jan. 22-23: "Taxi Driver"; "Raging Bull." Jan. 24: "Tess."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru Jan. 21: "Rollover." Beg. Jan. 22: "The Last Waltz."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "Montenegro."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Raiders of the Lost Ark."

52. **LITTLE CARNEGIE—57th St. nr. Seventh Ave.** 246-5123. "Four Friends."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Taps."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Atlantic City."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "The Woman Next Door."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Gallipoli."

58. **MANHATTAN 1—59th St. bet. Second & Third Aves.** 935-6420. lst Annual Israeli Film Festival. Jan. 18: "Kazablan"; "Repeat Dive"; "Rocking Horse"; "The Thin Line." Jan. 19: "Rocking Horse"; "The Thin Line"; "Hide and Seek"; "The Troupe." Jan. 20-21: "Image Before My Eyes." Beg. Jan. 22: "Whose Life Is It Anyway?" **MANHATTAN 2**—"Chariots of Fire."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Ragtime." **CORONET**—"Reds."

61. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru Jan. 21: "On Golden Pond." Opening Jan. 22: "Shoot the Moon." **CINEMA II**—753-0774. Thru Jan. 21: "Ticket to Heaven." Beg. Jan. 22: "On Golden Pond."

62. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Over the Edge."

61st Street & Above East Side

70. **GEMINI 1—Second Ave. nr. 64th St.** 832-1670. "Boogens." **GEMINI 2**—832-2720. Thru Jan. 21: "Sharky's Machine." Opening Jan. 22: "A Stranger Is Watching."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Thru Jan. 21: "Whose Life Is It Anyway?" Opening Jan. 22: "Zoot Suit."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"The French Lieutenant's Woman." #2—"Neighbors."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Man of Iron."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Absence of Malice."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Jan. 21: "Cutter's Way." Beg. Jan. 22: "Rollover."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Boogens."

80. **LOEWS ORPHEUM 1—86th St. nr. Third Ave.** 289-4607. "Sharky's Machine." **ORPHEUM 2**—427-1332. "Neighbors."

MOVIES

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. Thru Jan. 21: "The French Lieutenant's Woman." Opening Jan. 22: "A Stranger Is Watching."

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—Thru Jan. 21: "Saturday the 14th." Beg. Jan. 22: "On Golden Pond." #2—Thru Jan. 21: "Revenge of the Shogun Women." Opening Jan. 22: "Zoot Suit."

61st Street & Above
West Side

88. PARAMOUNT—B'way at 61st St. 247-5070. "Absence of Malice."

89. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Chariots of Fire." #2—"My Dinner With Andre." #3—Thru Jan. 19: "Pixote." Opening Jan. 20: "David."

90. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Opera Prima." #2—"Taxi zum Klo."

91. REGENCY—B'way nr. 67th St. 724-3700. Thru Jan. 18: "Stella Dallas"; "Mildred Pierce." Jan. 19-20: "Rachel, Rachel"; "Norma Rae." Jan. 21-23: "The Country Girl"; "Sunset Boulevard." Beg. Jan. 24: "Butterfield 8"; "Darling."

92. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Stevie." #2—"Ticket to Heaven."

93. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Modern Problems." #2—"Saturday the 14th." #3—"Cinderella." #4—"Sharky's Machine."

94. NEW YORKER—B'way nr. 88th St. 580-7900. #1—Thru Jan. 21: "The French Lieutenant's Woman." Beg. Jan. 22: "Montenegro." #2—Thru Jan. 21: "Montenegro." Beg. Jan. 22: "On Golden Pond."

95. THALIA—95th St. W. of B'way. 222-3370. Jan. 18: "The Last Straw"; "The Clockmaker." Jan. 19 "Stay as You Are"; "Come Have Coffee With Us." Jan. 20: "Metropolis"; "The Last Laugh." Jan. 21: "Born Yesterday"; "The Marrying Kind." Jan. 22-23: "The Belle Starr Story"; "Love and Anarchy." Jan. 24: "Madame Rosa"; "Children of Rage."

97. OLYMPIA—B'way nr. 107th St. 865-8128. #1—"Ticket to Heaven." #2—Thru Jan. 21: "Raiders of the Lost Ark." Opening Jan. 22: "Zoot Suit." #3—"Boogens." #4—Thru Jan. 21: "Atlantic City." Beg. Jan. 22 (tent.): "Pixote."

Museums, Societies, Etc.

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 226-0010. Adm. $3. Jan. 20, 8 p.m.: "Neighbors" (1920) by Buster Keaton, & "The Great Blondino" (1967) & "Bleu Shut" (1970) by Robert Nelson. Jan. 21, 8 p.m.: "Reminiscences of a Journey to Lithuania" (1971) by Jonas Mekas. Jan. 22, 8 p.m.: "Chichi Ariki" (1942) by Yasujiro Ozu. Jan. 23, 8 p.m.: "Umarete Wa Mita Keredo" (1932) by Ozu. Jan. 24, 8 p.m.: "The Petrified Dog" (1948), "Mr. Frenhofer and the Minotaur" (1949) & "The Lead Shoes" (1949) by Sidney Peterson, & "The Potted Psalm" (1946) by Peterson and James Broughton.

BROOKLYN ARTS AND CULTURE ASSOCIATION—111 Willoughby St., Downtown Brooklyn. 783-4469. Adm. $3. Jan. 20, 7 p.m.: A Night of Serials.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $1.50; senior citizens 75c. Jan. 20, 8 p.m.: "Number Seventeen" (1932) by Alfred Hitchcock.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3. Jan. 22, 8 p.m.: "Handtinting" (1967), "Sailboat" (1967), "Rat Life and Diet in North America" (1968), "Solidarity" (1973) & other films by Joyce Wieland. Jan. 23, 8 p.m.: "News and Comment" (1978) by Frank Abbott, & "Dawson J." (1980) by Don Mason & Nicky Malleson. Jan. 24, 8 p.m.: "Short Films #1-10" (1975), "Short Films" (1976) & "The Stars Are Beautiful" (1974) by Stan Brakhage.

THE DANCE GALLERY—242 E. 14th St. 685-5972. Adm. $2.50. Jan. 22-23, 8 p.m.: "Phasing in Drive Time," Wednesday," "Apocalypse" & "Northlight" by Thomas Patrick.

FILM FORUM—57 Watts St. 431-1590. #1—Adm. $4; members $2.50. Mon.-Sun., 6, 8 & 10 p.m. & Sat.-Sun., 4 p.m. Thru Jan. 19: "Traveling

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Best Actor, Drama, Henry Fonda
Best Supporting Actress, Jane Fonda
Best Director, Mark Rydell
Best Screenplay, Ernest Thompson

On Golden Pond

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AN AMERICAN ORIGINAL

ZOOT SUIT

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STARTS FRIDAY, JANUARY 22nd

GHOST STORY

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NOW PLAYING

When Charlie Smith went down to the border, he found more than a boundary line between Texas and Mexico.

He found a line within himself.

The Border is an intense film both in its use of language and depiction of violence.

JACK NICHOLSON IN
THE BORDER

R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN

STARTS FRIDAY, JANUARY 29th

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CHECK CUE LISTING FOR A THEATRE NEAR YOU

Hopefully" (1981) by John Avildsen & "In Our Water" (1981) by Meg Switzgable. Beg. Jan. 20: "The Alien's Place" (1979) by Rudolf van den Berg. #2—Adm. $4.50; members $3.50. Call for showtimes. "Taxi zum Klo" (1981) by Frank Ripploh.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Free. Jan. 20, 7:30 p.m. (Program I) & Jan. 21, 7:30 p.m. (Program II): Japanese Experimental Film, 1960-1980: Short films by Shuji Terayama, Toshio Matsumoto, Shuntaro Tanikawa, Toru Takemitsu & others. Adm. $4; members $3. Jan. 22, 7:30 p.m.: "Double Suicide" (1969) by Masahiro Shinoda. Jan. 24, 2 p.m.: "The Love Suicides at Sonezaki" (1978) by Yasuzo Masumura.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 879-5500. Free with museum adm. Jan. 23-24, 11 a.m.-4:30 p.m. (Junior Museum Auditorium): 16th New York Filmmakers' Exposition. Different films each day.

MILLENIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $2.50. Jan. 23, 8 p.m.: "Space City" (1981), "Cloud Dance" (1980) & "Passages of Time" (1978) by Robyn Brentano & Andrew Horn.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Jan. 30: Looking Back: A sampling of news, comedy, drama and variety shows from 1952, 1962 & 1972, running continuously from 12:15 p.m. Thru Jan. 30: A retrospective of children's programming, running continuously from 12:15 p.m.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3; members, senior citizens, & children $1.50. Jan. 19, 8 p.m.: "Cat on a Hot Tin Roof" (1958) by Richard Brooks, with Elizabeth Taylor & Paul Newman. Jan. 20, 8 p.m.: "The Battle of Algiers" (1966) by Gillo Pontecorvo. Jan. 21, 8 p.m.: "The Stranger" (1967) by Luchino Visconti, with Marcello Mastroianni. Jan. 22, 7:30 & 10:15 p.m.: "Soldier of Orange" (1979) by Paul Verhoeven. Jan. 23, 8 & 10:15 p.m.: "The Marriage of Maria Braun" (1978) by Rainer Werner Fassbinder, with Hanna Schygulla. Jan. 24, 2:30 & 4:30 p.m.: "Traffic" (1972) by Jacques Tati; 3-6 p.m. (special adm.): Seminar with Tom Gunning; 7:30 p.m.: "I Was Born, But. . ." (1932) by Yasujiro Ozu, with Harry Weiss at the piano; 9:15 p.m.: "Passing Fancy" (1933) by Ozu, with Weiss.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free. Jan. 23, 1:30 p.m.: "The Moon Is Blue" (1953) by Otto Preminger, with William Holden. Sound & captions.

PARSONS AUDITORIUM—66 Fifth Ave. nr. 13th St. 741-8900. Free. Jan. 21-22, 8 p.m.: 16th New York Filmmakers' Exposition. Different films each evening.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. Tue.-Sun., 5:40, 7:50 & 10 p.m. & Fri.-Sun., 3:30 p.m.: "American Success" (1981) by William Richert, with Jeff Bridges & Bianca Jagger, & "Couples & Robbers" (1981) by Clare Peploe. Sat.-Sun., 2 p.m. (free): "The Front Line" (1981) by David Bradbury.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Jan. 23, 2:30 p.m.: "The Pawnshop" (1916), "The Floorwalker" (1916) & "Easy Street" (1917) by Charlie Chaplin, & "Chaplin: A Character Is Born."

SARAH LAWRENCE COLLEGE—Performing Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50. Jan. 23, 1 & 3 p.m. (adm. $1.50): "The Mark of Zorro" (1940) by Rouben Mamoulian, with Tyrone Power; 7 & 9:30 p.m. (reg. adm.): "The Phantom of Liberty" (1974) by Luis Buñuel.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Suggested don. 50c. Jan. 20, 9 p.m.: "The Road to Bali" (1952) by Hal Walker, with Bob Hope, Bing Crosby & Dorothy Lamour. Jan. 24, 7:30 p.m.: "Hawaii" (1966) by George Roy Hill, with Julie Andrews, Max Von Sydow & Richard Harris.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Beg. Jan. 20, Tue., 12-8 p.m., Wed.-Sun., 12-6 p.m. (running continuously): "Discord" (1980) by Bill Lundberg.

Bronx

100. ALLERTON—744 Allerton Ave. 547-2444. #1—Thru Jan. 21: "Revenge of the Shogun Women." Beg. Jan. 22: "On Golden Pond." #2—"Absence of Malice." #3—"Zoot Suit."

101. BAINBRIDGE—E. 204 at Perry. 798-2370. Thru Jan. 21: "Neighbors"; "Eyewitness." Beg. Jan. 22: "Only When I Laugh."

102. CAPRI—Fordham nr. Jerome Ave. 367-0558. Thru Jan. 21: "Boogens." Beg. Jan. 22: "On Golden Pond."

103. CIRCLE—Westchester at E. 177. 863-2100. #1—Thru Jan. 21: "Cinderella." Beg. Jan. 22: "A Stranger Is Watching." #2—"Boogens."

104. CITY—2081 Bartow Ave. 379-4998. #1—"Ragtime." #2—"Absence of Malice."

105. DALE—231st St. & B'way. 884-5300. "Absence of Malice."

109. INTERBORO—Tremont nr. Bruckner Blvd. 792-2100. #1—"Absence of Malice." #2—Tent.: "Boogens." #3—Thru Jan. 21: "Modern Problems." Beg. Jan. 22: "On Golden Pond." #4—Thru Jan. 21: "Sharky's Machine." Beg. Jan. 22: "On Golden Pond."

112. LOEWS AMERICAN—East Ave. at Metro. 828-3322. #1—"Sharky's Machine." #2—"Reds."

113. LOEWS RIVERDALE—259th St. at Riverdale Ave. 884-2260. "Ragtime."

114. LOEWS PARADISE—188th St. at Grand Conc. 367-1288. #1—"Body and Soul." #2—"Modern Problems." #3—"Ragtime." #4—"Saturday the 14th."

116. PALACE—1603 Union Port Rd. 829-3900. #1—"Absence of Malice." #2—Thru Jan. 21: "Modern Problems." Beg. Jan. 22: "Whose Life Is It Anyway?"

117. RKO FORDHAM—At Valentine. 367-3050. Program unavailable.

119. VALENTINE—Fordham at Valentine. 584-9583. Program unavailable.

122. WHITESTONE BRIDGE DRIVE-IN—Bruckner Blvd. 828-3330. Blue—Thru Jan. 21: "Absence of Malice"; "The Warriors." Red—Thru Jan. 21: "Boogens"; "Don't Go in the House."

Brooklyn

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"Absence of Malice." #2—"Modern Problems."

202. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 69th St. 238-4200. #1—Thru Jan. 21: "Saturday the 14th." Beg. Jan. 22: "On Golden Pond." #2—Thru Jan. 21: "Taps." Beg. Jan. 22: "Whose Life Is It Anyway?" #3—"Boogens." #4—"Sharky's Machine." #5—Thru Jan. 21: "Cinderella." Beg. Jan. 22: "A Stranger Is Watching."

203. BENSONHURST—BENSON—20th Ave. at 86th St. 372-1617. #1—Thru. Jan. 21: "Taps." Beg. Jan. 22: "A Stranger Is Watching." #2—Thru Jan. 21: "Saturday the 14th." Beg. Jan. 22: "Vice Squad."

204. BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St. 339-1060. "Boogens."

206. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"Ragtime." #2—"Reds."

207. BENSONHURST—MARBORO—Bay Pkwy. at 68th St. 232-4000. #1—"Sharky's Machine." #2—Thru Jan. 21: "Ghost Story." Beg. Jan. 22: "On Golden Pond." #3—Thru Jan. 21: "Pennies From Heaven." Beg. Jan. 22: "Whose Life Is It Anyway?" #4—Thru Jan. 21: "Ticket to Heaven." Beg. Jan. 22: "Zoot Suit."

208. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. Thru Jan. 21: "Cinderella." Beg. Jan. 22: "Vice Squad."

210. BRIGHTON BEACH—OCEANA—Brighton Beach at Coney Island Ave. 743-4333. #1—Thru Jan. 21: "Boogens." Beg. Jan. 22: "On Golden Pond." #2—Thru Jan. 21: "Taps." Beg. Jan. 22: "A Stranger Is Watching." #3—Thru Jan. 21: "Saturday the 14th." Beg. Jan. 22: "Whose Life Is It Anyway?" #4—Thru Jan. 21: "Cinderella." Beg. Jan. 22: "Boogens."

211. BROOKLYN HEIGHTS—BROOKLYN HEIGHTS—Henry at Orange. 596-7070. #1—Thru Jan. 21: "Pennies From Heaven." Beg. Jan. 22: "Whose Life Is It Anyway?" #2—"Ticket to Heaven."

212. CANARSIE—CANARSIE—E. 93rd at Ave. L. 251-0700. #1—"Boogens." #2—Thru Jan. 21: "Modern Problems." Beg. Jan. 22: "On Golden Pond." #3—Thru Jan. 21: "Raiders of the Lost Ark." Beg. Jan. 22: "A Stranger Is Watching."

215. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton at Jay St. 875-4024. #1—"Ragtime." #2—"Revenge of the Shogun Women." #3—"Taps." #4—"Ghost Story."

220. FLATBUSH—NOSTRAND—Nostrand at Kings Hwy. 252-6112. Thru Jan. 21: "Saturday the 14th." Beg. Jan. 22: "On Golden Pond."

223. FLATLANDS—BROOK—Flatlands at Flatbush. 258-2034. Thru Jan. 21: "Taps." Beg. Jan. 22: "A Stranger Is Watching."

224. FLATLANDS—KINGS PLAZA NORTH—Upper Mall, Flatbush at Ave. U. 253-1110. Thru Jan. 21: "Pennies From Heaven." Beg. Jan. 22: "Whose Life Is It Anyway?" **SOUTH**—"Sharky's Machine."

226. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Ragtime." #2—"Absence of Malice."

231. MIDWOOD—AVENUE U—Ave. U at E. 16th. 336-1234. "Reds."

232. MIDWOOD—COLLEGE—Flatbush at Ave. H. 859-1384. "Reds."

233. MIDWOOD—KENT—Coney Island Ave. at Ave. H. 434-8422. Thru Jan. 21: "The French Lieutenant's Woman." Beg. Jan. 22: "Only When I Laugh."

234. MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Sharky's Machine." #2—"Modern Problems." #3—"Absence of Malice."

235. MIDWOOD—MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Jan. 20: "Time Bandits."

236. PARK SLOPE—PLAZA—Flatbush nr. Grand Army Plaza. 636-0170. #1—"Absence of Malice." Jan. 20: "The Last Wave." #2—Thru Jan. 21: "Time Bandits."

237. RIDGEWOOD—RIDGEWOOD—Myrtle at Putnam. 821-5993. #1—"Boogens." #2—"Absence of Malice." #3—Thru Jan. 21: "Sharky's Machine." Beg. Jan. 22: "Zoot Suit."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—"Reds." #2—"Saturday the 14th."

302. NEW DORP—FOX PLAZA— 987-6800. #1—"Taps." #2—Thru Jan. 21: "Sharky's Machine." Beg. Jan. 22: "On Golden Pond."

303. NEW DORP—HYLAN— 351-6601. #1—"Absence of Malice." #2—"Modern Problems."

304. NEW DORP—LANE— 351-2110. "Boogens."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—Thru Jan. 21: "Sharky's Machine." Beg. Jan. 22: "On Golden Pond." #2—"Boogens."

308. NEW SPRINGVILLE—RICHMOND— 761-3103. Thru Jan. 21: "Cinderella." Beg. Jan. 22: "Whose Life Is It Anyway?"

Queens

403. ASTORIA—UA ASTORIA—Steinway St. 545-9470. #1—Thru Jan. 21: "Modern Problems." Beg. Jan. 22: "Whose Life Is It Anyway?" #2—"Boogens." #3—Thru Jan. 21: "Sharky's Machine." Beg. Jan. 22: "Vice Squad." #4—"Absence of Malice."

404. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Sharky's Machine." #2—"Absence of Malice."

405. BAYSIDE—BAYSIDE—Bell at 39th Ave. 225-1110. #1—Thru Jan. 21: "Ghost Story." Beg. Jan. 22: "On Golden Pond." #2—"Boogens." #3—Thru Jan. 21: "Ticket to Heaven." Beg. Jan. 22: "A Stranger Is Watching." #4—"Cinderella."

408. ELMHURST—ELMWOOD—Queens Blvd. nr. 57th Ave. 429-4770. #1—"Absence of Malice." #2—"Reds."

409. FLUSHING—KEITHS—Northern at Main. 353-4000. #1—"Reds." #2—"Taps." #3—"Modern Problems."

411. FLUSHING—PARSONS—Parsons at Union Tpke. 591-8555. #1—"Absence of Malice." #2—Thru Jan. 21: "Ragtime."

412. FLUSHING—PROSPECT—Main St. at Kissena Blvd. 359-1050. #1—"Sharky's Machine." #2—Thru Jan. 21: "Saturday the 14th." Beg. Jan. 22: "A Stranger Is Watching." #3—"Absence of Malice."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Jan. 21: "Revenge of the Shogun Women." Beg. Jan. 22: "Whose Life Is It Anyway?" #2—"Boogens." #3—Thru Jan. 21: "Ghost Story." Beg. Jan. 22: "On Golden Pond." #4—"Ragtime."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. Thru Jan. 21: "Atlantic City." Beg. Jan. 22: "On Golden Pond."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Jan. 21: "Raiders of the Lost Ark."

417. FOREST HILLS—CONTINENTAL—Austin at 71st Ave. 544-1020. #1—1st Annual Israeli Film Festival. Jan. 18: "Sallah"; "I Love You Rosa"; "The Troupe"; "Hide and Seek." Jan. 19: "Kazablan"; "Funny Israelis"; "Repeat Dive"; "Peeping Toms." Jan. 20: "The Troupe"; "Sallah"; "Kuni Lemel"; "The Thin Line." Jan. 21: "Kuni Lemel"; "Funny Israelis"; "Kazablan"; "The Troupe." Beg. Jan. 22: "A Stranger Is Watching." #2—"Modern Problems."

418. FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave. 261-7866. #1—Thru Jan. 21: "Taps." Beg. Jan. 22: "On Golden Pond." #2—Thru Jan. 21: "Pennies From Heaven." Beg. Jan. 22: "Whose Life Is It Anyway?"

419. FOREST HILLS—MIDWAY—Queens Blvd. at Continental. 261-8572. #1—Tent.: "Sharky's Machine." #2—"Boogens." #3—Thru Jan. 21: "Ghost Story." Beg. Jan. 22: "Vice Squad." #4—Thru Jan. 21: "Cinderella." Beg. Jan. 22: "Zoot Suit."

421. FOREST HILLS—TRYLON—Queens Blvd. at 66th Ave. 459-8944. "Ragtime."

423. FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd. 454-6800. #1—Thru Jan. 21: "Pennies From Heaven." Beg. Jan. 22: "Whose Life Is It Anyway?" #2—"Reds."

424. GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St. 347-7777. Thru Jan. 21: "Modern Problems." Beg. Jan. 22: "Vice Squad."

426. JACKSON HEIGHTS—BOULEVARD CINEMA—Northern Blvd. at 83rd St. 335-0170. #1—"Reds." #2—Thru Jan. 21: "Ragtime." Beg. Jan. 22: "Vice Squad." #3—Thru Jan. 21: "Saturday the 14th." Beg. Jan. 22: "A Stranger Is Watching."

429. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 779-2834. #1—Thru Jan. 21: "Neighbors." Beg. Jan. 22: "Zoot Suit." #2—Thru Jan. 21: "Revenge of the Shogun Women." Beg Jan. 22: "On Golden Pond." #3—"Boogens."

436. KEW GARDENS HILLS—MAIN STREET PLAYHOUSE—At 72nd Dr. 268-3636. Thru Jan. 21: "The French Lieutenant's Woman"; "Nine to Five." Beg. Jan. 22: "Only When I Laugh"; "Seems Like Old Times."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St. 894-4183. Thru Jan. 21: "Arthur"; "Altered States." Beg. Jan. 22: "Only When I Laugh."

439. OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd. 848-1738. #1—Thru Jan. 21: "Boogens." Beg. Jan. 22: "Vice Squad." #2—Thru Jan. 21: "Sharky's Machine." Beg. Jan. 22: "On Golden Pond."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Jan. 19: "The Four Seasons"; "Nighthawks."

447. ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd. 945-4632. #1—Thru Jan. 21: "Neighbors." Beg. Jan. 22: "Only When I Laugh." #2—Thru Jan. 21: "Time Bandits." Beg. Jan. 22 "Buddy Buddy."

448. SUNNYSIDE—CENTER—Queens Blvd. at 43rd St. 784-3050. #1—"Absence of Malice." #2—Thru Jan. 21: "Cinderella." Beg. Jan. 22: "A Stranger Is Watching."

449. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. 767-2800. #1—"Ragtime." #2—Thru Jan. 21: "Arthur." Beg. Jan. 22: "Whose Life Is It Anyway?"

451. WOODHAVEN—HAVEN—80-16 Jamaica Ave. 296-2325. Thru Jan. 21: "Saturday the 14th"; "Fort Apache, the Bronx." Beg. Jan. 22: "Neighbors."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Thru Jan. 21: "Time Bandits"; "Scanners."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—BALDWIN— 223-9230. Thru Jan. 21: "Saturday the 14th." Beg. Jan. 22: "Whose Life Is It Anyway?"

501. BALDWIN—GRAND AVENUE— 223-2323. "Raiders of the Lost Ark."

502. BELLEROSE—BELLEROSE— 775-1351. Thru Jan. 20: "Arthur." Beg. Jan. 21: "Time Bandits."

503. BELLMORE—PLAYHOUSE— 785-5400. Thru Jan. 21: "Raiders of the Lost Ark." Beg. Jan. 22: "Only When I Laugh."

504. BELLMORE—THE MOVIES— 785-3032. Thru Jan. 21: "Neighbors." Beg. Jan. 22 (tent.): "Only When I Laugh."

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. Thru Jan. 21: "Raiders of the Lost Ark." Beg. Jan. 22 (tent.): "Only When I Laugh."

508. CEDARHURST—CENTRAL— 569-0105. #1—"Arthur." #2—"Absence of Malice." #3—"Taps."

511. EAST MEADOW—FLICK— 794-8008. #1—"Raiders of the Lost Ark." #2—"Arthur."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Modern Problems." #2—"Boogens." #3—Thru Jan. 21: "Sharky's Machine." Beg. Jan. 22: "On Golden Pond." #4—Thru Jan. 21: "Pennies From Heaven." Beg. Jan. 22: "Vice Squad."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Jan. 21: "The French Lieutenant's Woman." Beg. Jan. 22: "Only When I Laugh." #2—Thru Jan. 21: "Atlantic City." Beg. Jan. 22: "Buddy Buddy."

516. FARMINGDALE—FARMINGDALE— 249-0122. Thru Jan. 21: "Raiders of the Lost Ark." Beg. Jan. 22: "Only When I Laugh."

517. FLORAL PARK—FLORAL— 352-2280. "Reds."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—Thru Jan. 21: "Modern Problems." Beg. Jan. 22: "Vice Squad." #2—Thru Jan. 21: "Cinderella." Beg. Jan. 22: "Only When I Laugh."

519. GARDEN CITY—ROOSEVELT FIELD— 741-4007. #1—"Sharky's Machine." #2—"Reds."

521. GARDEN CITY PARK—PARK EAST— 741-8484. "Absence of Malice."

522. GREAT NECK—PLAYHOUSE— 482-0500. Tent.: "Boogens."

523. GREAT NECK—SQUIRE— 466-2020. Thru Jan. 21: "Taps." Beg. Jan. 22 (tent.): "On Golden Pond."

526. HEWLETT—HEWLETT— 791-4000. "Ticket to Heaven."

527. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Boogens." #2—Thru Jan. 21: "Cinderella." Beg. Jan. 22: "Zoot Suit."

528. HICKSVILLE—TWIN NORTH— 433-2400. "Taps." **SOUTH—**Thru Jan. 21: "Ghost Story." Beg. Jan. 22: "On Golden Pond."

529. LAWRENCE—RKO— 371-0203. #1—Thru Jan. 21: "Saturday the 14th." Beg. Jan. 22: "Vice Squad." #2—Thru Jan. 21: "Ragtime." Beg. Jan. 22: "A Stranger Is Watching." #3—"Reds."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru Jan. 21: "Arthur"; "Nine to Five." Beg. Jan. 22: "Time Bandits."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Saturday the 14th." #2—"Ragtime." #3—"Absence of Malice." #4—"Reds."

532. LONG BEACH—LIDO— 432-0056. Thru Jan. 21: "Neighbors." Beg. Jan. 22: "Only When I Laugh."

533. LYNBROOK—LYNBROOK— 593-1033. #1—Thru Jan. 21: "Cinderella." Beg. Jan. 22: "Whose Life Is It Anyway?" #2—"Boogens." #3—Thru Jan. 21: "Ghost Story." Beg. Jan. 22: "A Stranger Is Watching." #4—Thru Jan. 21 (tent.): "Buddy Buddy." Beg. Jan. 22: "On Golden Pond."

534. LYNBROOK—STUDIO ONE— 599-5151. Thru Jan. 21: "Neighbors." Beg. Jan. 22: "Rollover."

535. MALVERNE—TWIN— 599-6966. #1—"The French Lieutenant's Woman." #2—Thru Jan. 21: "Arthur." Beg. Jan. 22: "Only When I Laugh."

536. MANHASSET—CINEMA— 627-1300. "Chariots of Fire."

537. MANHASSET—MANHASSET— 627-7887. #1—Thru Jan. 21: "Atlantic City." Beg. Jan. 22: "Whose Life Is It Anyway?" #2—Tent.: "Ticket to Heaven." #3—Thru Jan. 21: "Pennies From Heaven." Beg. Jan. 22 (tent.): "Taps."

539. MASSAPEQUA—PEQUA— 799-6464. "Reds."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—"Taps." #2—"Boogens." #3—"Absence of Malice." #4—Thru Jan. 21: "Pennies From Heaven." Beg. Jan. 22: "Whose Life Is It Anyway?" #5—Thru Jan. 21: "Saturday the 14th." Beg. Jan. 22: "Vice Squad." #6—"Sharky's Machine." #7—Thru Jan. 21: "Cinderella." Beg. Jan. 22: "Zoot Suit."

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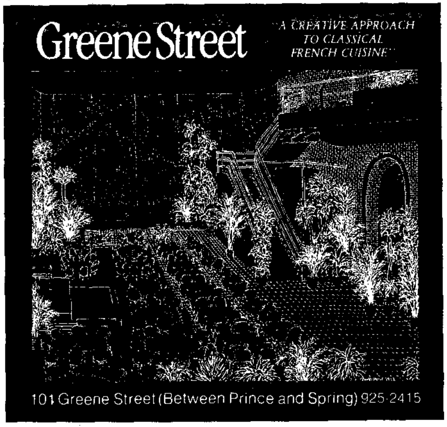

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542. MERRICK—GABLES— 546-0734. Thru Jan. 21: "Arthur." Beg. Jan. 22: "Only When I Laugh."

544. MERRICK—MERRICK— 623-1522. "Absence of Malice."

545. NEW HYDE PARK—ALAN— 354-4338. Thru Jan. 21: "Pennies From Heaven." Beg. Jan. 22: "Whose Life Is It Anyway?"

546. NEW HYDE PARK—HERRICKS— 747-0555. "Ragtime."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Jan. 21: "Arthur." Beg. Jan. 22: "Only When I Laugh."

549. OYSTER BAY—MOVIES— 922-0333. #1—"Raiders of the Lost Ark." #2—Thru Jan. 21: "Arthur." Beg. Jan. 22: "Only When I Laugh."

550. PLAINVIEW—MORTON VILLAGE— 938-2323. Thru Jan. 20: "Arthur."

551. PLAINVIEW—OLD COUNTRY— 931-4242. #1 & #2—"Absence of Malice."

552. PLAINVIEW—PLAINVIEW— 935-6100. Thru Jan. 21: "Saturday the 14th." Beg. Jan. 22: "A Stranger Is Watching."

553. PLAINVIEW—RKO— 931-1333. #1—Thru Jan. 21: "Ticket to Heaven." Beg. Jan. 22: "Vice Squad." #2—"Modern Problems."

554. PORT WASHINGTON—SANDS POINT— 883-5074. "Raiders of the Lost Ark."

556. PORT WASHINGTON—MOVIES— 767-5600. #1—"Arthur." #2—Thru Jan. 21: "Saturday the 14th." Beg. Jan. 22: "A Stranger Is Watching." #3—Thru Jan. 21: "Neighbors." Beg. Jan. 22: "Only When I Laugh."

557. ROCKVILLE CENTRE—FANTASY— 764-8000. "Sharky's Machine."

558. ROCKVILLE CENTRE—RKO— 678-3121. #1—"Taps." #2—"Modern Problems."

559. ROSLYN—ROSLYN— 621-8488. #1—"Absence of Malice." #2—Thru Jan. 21: "Modern Problems." Beg. Jan. 22: "Vice Squad."

561. SYOSSET—SYOSSET— 921-5810. Tent.: "Whose Life Is It Anyway?"

562. SYOSSET—UA CINEMA 150— 364-0700. Thru Jan. 21: "Sharky's Machine." Beg. Jan. 22 (tent.): "Montenegro."

566. VALLEY STREAM—GREEN ACRES— 561-2100. "Pennies From Heaven."

568. VALLEY STREAM—SUNRISE— 825-5700. #1—"Boogens." #2—"Sharky's Machine." #3—"Revenge of the Shogun Women." #4—"Ragtime." #5—"Whose Life Is It Anyway?" #6—"Absence of Malice." #7—"Modern Problems." #8—"Reds."

569. WANTAGH—CINEMA— 221-7784. #1—Thru Jan. 21: "The French Lieutenant's Woman." Beg. Jan. 22: "A Stranger Is Watching." #2—Thru Jan. 21: "Modern Problems."

571. WANTAGH—WANTAGH— 781-6969. Thru Jan. 21: "Ticket to Heaven." Beg. Jan. 22: "On Golden Pond."

573. WESTBURY—WESTBURY— 333-1911. #1—Thru Jan. 21: "Atlantic City." #2—Thru Jan. 21: "Raiders of the Lost Ark."

574. WESTBURY—DRIVE-IN— 334-3400. #1—Thru Jan. 21: "Boogens"; "Zombie." Beg. Jan. 22: "Vice Squad"; #2—"Absence of Malice"; "Seems Like Old Times." #3—Thru Jan. 21: "Saturday the 14th"; "The Rose." Beg. Jan. 22: "A Stranger Is Watching."

575. WOODMERE—FIVE TOWNS— 374-2223. Thru Jan. 21: "Revenge of the Shogun Women."

Suffolk County

600. AMITYVILLE—AMITYVILLE— 264-7789. #1—Thru Jan. 21: "Ragtime." Beg. Jan. 22: "Vice Squad." #2—Thru Jan. 21: "Saturday the 14th." Beg. Jan. 22: "A Stranger Is Watching."

601. BABYLON—BABYLON— 669-3399. Thru Jan. 21: "Ghost Story." Beg. Jan. 22: "On Golden Pond."

602. BABYLON—RKO— 669-0700. #1—"Absence of Malice." #2—"Taps."

603. BABYLON—SOUTH BAY— 587-7676. #1—"Reds." #2—"Boogens." #3—Thru Jan. 21: "Buddy Buddy." Beg. Jan. 22: "A Stranger Is Watching."

604. BAYSHORE—BAYSHORE— 665-0200. "Sharky's Machine."

605. BAYSHORE—CINEMA— 665-1722. Thru Jan. 21: "Pennies From Heaven." Beg. Jan. 22: "Whose Life Is It Anyway?"

606. BAYSHORE—ENCORE— 655-9834. Thru Jan. 21: "Saturday the 14th."

607. BAYSHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Modern Problems." #2—"Ragtime."

609. BRENTWOOD—BRENTWOOD— 273-3900. Tent.: "Raiders of the Lost Ark."

613. CENTER MORICHES—CENTER— 878-2100. Thru Jan. 21: "Neighbors."

616. COMMACK—MAYFAIR— 543-0707. "Ragtime."

617. COMMACK—RKO— 499-4545. #1—"Absence of Malice." #2—"Taps."

619. CORAM—CORAM— 698-7200. Thru Jan. 21: "Neighbors." Beg. Jan. 22: "Only When I Laugh."

621. CORAM—PINE— 698-6442. #1—Thru Jan. 21: "Cinderella." Beg. Jan. 22: "A Stranger Is Watching." #2—"Boogens."

622. DEER PARK—DEER PARK— 667-2440. "Absence of Malice."

623. EAST HAMPTON—CINEMAS— 324-0448. #1—Thru Jan. 21: "Pennies From Heaven." Beg. Jan. 22: "On Golden Pond." #2—Thru Jan. 21: "Boogens." Beg. Jan. 22: "Whose Life Is It Anyway?" #3—"Absence of Malice." #4—Thru Jan. 21: "Atlantic City." Beg. Jan. 22: "Vice Squad." #5—Thru Jan. 21: "Modern Problems." Beg. Jan. 22 (tent.): "Boogens."

626. EAST NORTHPORT—LARKFIELD— 261-0043. Thru Jan. 21: "Atlantic City." Beg. Jan. 22: "A Stranger Is Watching."

627. EAST SETAUKET—FOX— 473-2400. "Taps."

628. ELWOOD—ELWOOD— 499-7800. "Reds."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—"Boogens." #2—Thru Jan. 21: "Modern Problems." Beg. Jan. 22: "A Stranger Is Watching."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. "Modern Problems."

633. HUNTINGTON—SHORE— 421-5200. #1—"Absence of Malice." #2—"Sharky's Machine." #3—Thru Jan. 21: "Neighbors." Beg. Jan. 22: "Whose Life Is It Anyway?"

634. HUNTINGTON—WHITMAN— 423-1300. "Modern Problems."

636. HUNTINGTON—YORK— 421-3911. Thru Jan. 21: "Cinderella." Beg. Jan. 22: "On Golden Pond."

637. ISLIP—ISLIP— 581-5200. #1—Thru Jan. 21: "Neighbors." Beg. Jan. 22: "Only When I Laugh." #2—"Raiders of the Lost Ark." #3—"Arthur."

638. LINDENHURST—LINDENHURST— 888-5400. Tent.: "Raiders of the Lost Ark."

639. MATTITUCK—TWIN— 298-4405. #1—"Raiders of the Lost Ark." #2—Thru Jan. 21: "Neighbors." Beg. Jan. 22: "Sharky's Machine."

642. NESCONSET—SMITHTOWN INDOOR— 265-8118. "Boogens." **OUTDOOR—** Thru Jan. 21: "Sharky's Machine"; "Fort Apache, the Bronx." Beg. Jan. 22 (tent.): "Vice Squad."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—Thru Jan. 21: "Saturday the 14th." Beg. Jan. 22: "Vice Squad." #2—Thru Jan. 21: "Cinderella." Beg. Jan. 22: "Zoot Suit."

644. NORTHPORT—NORTHPORT— 261-8600. Tent.: "Raiders of the Lost Ark."

645. OAKDALE—OAKDALE— 589-8118. Thru Jan. 21: "Neighbors." Beg. Jan. 22: "Only When I Laugh."

647. PATCHOGUE—PATCHOGUE— 475-0601. Thru Jan. 21: "Sharky's Machine." Beg. Jan. 22 (tent.): "Vice Squad."

648. PATCHOGUE—PLAZA— 475-5225. #1—"Absence of Malice." #2—Thru Jan. 21: "Saturday the 14th." Beg. Jan. 22: "On Golden Pond."

650. PATCHOGUE—SUNRISE INDOOR— 363-7200. "Taps." **OUTDOOR—** Thru Jan. 21: "Revenge of the Shogun Women." Beg. Jan. 22 (tent.): "Boogens."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—"Reds." #2—Thru Jan. 21: "Cinderella." Beg. Jan. 22: "Whose Life Is It Anyway?"

653. PORT JEFFERSON—MINI EAST— 928-6555. "Raiders of the Lost Ark." **CINEMA WEST**—Thru Jan. 21: "Modern Problems." Beg. Jan. 22: "On Golden Pond."

654. PORT JEFFERSON STATION—BROOKHAVEN— 473-1200. Thru Jan. 20: "Arthur."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Jan. 21: "Carbon Copy"; "Scanners." Beg. Jan. 22: "Neighbors"; "Stir Crazy."

657. SAG HARBOR—SAG HARBOR— 725-0010. Jan. 22-24: "Juliet of the Spirits." #1—"Raiders of the Lost Ark." #2—Thru Jan. 21: "Arthur." Beg. Jan. 22: "Only When I Laugh."

658. SAYVILLE—SAYVILLE— 589-0232. #1—"Raiders of the Lost Ark." #2—"Arthur." #3—Thru Jan. 21: "Neighbors." Beg. Jan. 22: "Only When I Laugh."

661. SMITH HAVEN—MALL— 724-9550. Thru Jan. 21: "Pennies From Heaven." Beg. Jan. 22: "Whose Life Is It Anyway?"

662. SMITHTOWN—SMITHTOWN— 265-1551. Thru Jan. 21: "Ghost Story." Beg. Jan. 22: "On Golden Pond."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—"Ragtime." #2—Thru Jan. 21: "Taps." Beg. Jan. 22 (tent.): "Modern Problems."

664. STONY BROOK—LOEWS— 751-2300. #1—"Absence of Malice." #2—"Ragtime." #3—"Reds."

666. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Jan. 21: "Neighbors."

667. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru Jan. 21: "Sharky's Machine." Beg. Jan. 22: "Taps."

668. WEST ISLIP—TWIN— 669-2626. #1—Thru Jan. 21: "Raiders of the Lost Ark." Beg. Jan. 22: "Only When I Laugh." #2—Thru Jan. 21: "Arthur." Beg. Jan. 22: "Buddy Buddy."

New York State

(Area Code 914)
Westchester County

700. BEDFORD—PLAYHOUSE— 234-7300. Thru Jan. 21: "Pennies From Heaven." Beg. Jan. 22: "On Golden Pond."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "Ragtime."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"Boogens." #2—Thru Jan. 21: "Cinderella." Beg. Jan. 22: "A Stranger Is Watching." #3—Thru Jan. 21: "The French Lieutenant's Woman." Beg. Jan. 22: "Vice Squad."

704. GREENBURGH—CINEMA 100— 946-4680. #1—"Ticket to Heaven." #2—"Ragtime."

705. HARRISON—CINEMA— 835-2668. Thru Jan. 21: "Neighbors." Beg. Jan. 22: "Only When I Laugh."

706. HARTSDALE—CINEMA— 428-2200. #1—"Boogens." #2—Thru Jan. 21: "Rollover." Beg. Jan. 22: "A Stranger Is Watching." #3—"Reds." #4—"Sharky's Machine."

707. LARCHMONT—PLAYHOUSE— 834-3001. "Atlantic City."

708. MAMARONECK—PLAYHOUSE— 698-2200. #1—Thru Jan. 21: "Cinderella." Beg. Jan. 22: "On Golden Pond." #2—Thru Jan. 21: "Boogens." Beg. Jan. 22: "On Golden Pond." #3—Thru Jan. 21: "Ghost Story." Beg. Jan. 22: "Zoot Suit." #4—Thru Jan. 21: "Modern Problems." Beg. Jan. 22: "A Stranger Is Watching."

709. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"Absence of Malice." #2—Thru Jan. 21: "Modern Problems." Beg. Jan. 22 (tent.): "Atlantic City."

711. MOUNT VERNON—PARKWAY— 664-3311. Thru Jan. 21: "Neighbors"; "Stir Crazy." Beg. Jan. 22: "Only When I Laugh"; "Seems Like Old Times."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"Ragtime." #2—"Absence of Malice."

713. NEW ROCHELLE—MALL— 636-8808. "Sharky's Machine."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"Reds." #2—Thru Jan. 21: "Saturday the 14th." #3—"Modern Problems." #4—Thru Jan. 21: "Taps." Beg. Jan. 22: "Zoot Suit." #5—Thru Jan. 21: "Boogens." Beg. Jan. 22: "Vice Squad."

716. NEW ROCHELLE—TOWN— 632-4000. Thru Jan. 21: "Stevie."

717. OSSINING—ARCADIAN— 941-5200. #1—Thru Jan. 21: "Sharky's Machine." Beg. Jan. 22: "On Golden Pond." #2—"Boogens."

718. PEEKSKILL—BEACH— 737-6262. #1—Thru Jan. 21: "Sharky's Machine." Beg. Jan. 22: "On Golden Pond." #2—Thru Jan. 21: "Ghost Story." Beg. Jan. 22: "A Stranger Is Watching." #3—"Boogens."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Reds." #2—"Absence of Malice." #3—"Taps."

720. PELHAM—PELHAM PICTURE HOUSE— 738-3160. Thru Jan. 21: "Raiders of the Lost Ark." Beg. Jan. 22: "Arthur."

721. PLEASANTVILLE—ROME— 769-0720. "Ragtime."

722. RYE—RYE RIDGE— 939-8177. #1—"Reds." #2—"Ticket to Heaven."

723. SCARSDALE—FINE ARTS— 723-6699. Thru Jan. 21: "Pennies From Heaven." Beg. Jan. 22: "Montenegro."

724. SCARSDALE—PLAZA— 725-0078. "Time Bandits."

726. WHITE PLAINS—COLONY— 948-8828. Thru Jan. 21: "Saturday the 14th." Beg. Jan. 22: "Vice Squad."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Absence of Malice." #2—"Modern Problems."

728. WHITE PLAINS—UA CINEMA— 946-2820. "Cinderella."

729. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Whose Life Is It Anyway?" #2—"Taps."

730. YONKERS—KENT— 237-3440. Thru Jan. 21: "Saturday the 14th"; "Nine to Five." Beg. Jan. 22: "Time Bandits."

732. YONKERS—MOVIELAND— 793-0002. #1—"Absence of Malice." #2—"Reds." #3—"Ghost Story." #4—"Sharky's Machine."

733. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—Thru Jan. 21: "Arthur." Beg. Jan. 22: "Whose Life Is It Anyway?" #2—Thru Jan. 21: "Cinderella." Beg. Jan. 22: "Vice Squad."

Rockland County

742. NANUET—ROUTE 59— 623-3355. "Ghost Story."

743. NEW CITY—TOWN— 634-5100. #1—"Absence of Malice." #2—Thru Jan. 21: "Atlantic City."

744. NEW CITY—UA CINEMA 304— 634-8200. #1—Thru Jan. 21: "Modern Problems." Beg. Jan. 22: "On Golden Pond." #2—Thru Jan. 21: "Sharky's Machine." Beg. Jan. 22: "Vice Squad."

745. NYACK—CINEMA EAST— 358-6631. "Taps."

747. ORANGEBURG—ORANGEBURG— 359-6030. "Modern Problems."

749. PEARL RIVER—CENTRAL— 735-2530. "Ragtime."

750. PEARL RIVER—PEARL RIVER— 735-6500. Thru Jan. 21: "Saturday the 14th." Beg. Jan. 22: "On Golden Pond."

752. SPRING VALLEY—CINEMA 45— 352-1445. Thru Jan. 21: "Stevie."

753. STONY POINT—9 W CINEMA— 942-0303. Thru Jan. 21: "Neighbors." Beg. Jan. 22: "Only When I Laugh."

754. SUFFERN—LAFAYETTE— 357-6030. "Reds."

756. WEST HAVERSTRAW—PLAZA— 947-2220. "Cinderella."

Connecticut

(Area Code 203)
Fairfield County

770. BRIDGEPORT—BEVERLY— 368-0616. "Raiders of the Lost Ark."

773. BRIDGEPORT—RKO MERRITT— 372-3013. #1—"Reds." #2—"Modern Problems."

774. BROOKFIELD—FINE ARTS— 775-0070. #1—"Ghost Story." #2—"Taps."

775. DANBURY—TRANS-LUX CINE— 743-2200. #1—"Modern Problems." #2—"Ragtime." #3—Thru Jan. 21: "Saturday the 14th." Beg. Jan. 22: "Whose Life Is It Anyway?"

776. DANBURY—TRANS-LUX CINEMA— 748-2923. #1—"Reds." #2—"Absence of Malice."

777. DANBURY—TRANS-LUX PALACE— 748-7496. #1—"Boogens." #2—"Sharky's Machine." #3—"Revenge of the Shogun Women."

778. DARIEN—PLAYHOUSE— 655-0100. "Absence of Malice."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—Thru Jan. 21: "Sharky's Machine." Beg. Jan. 22: "On Golden Pond." 2—"Ghost Story."

780. FAIRFIELD—COUNTY— 334-1411. "Saturday the 14th."

781. GREENWICH—CINEMA— 869-6030. Thru Jan. 21: "Ghost Story." Beg. Jan. 22: "On Golden Pond."

782. GREENWICH—TRANS-LUX PLAZA— 869-4030. #1—"Absence of Malice." #2—"Taps." #3—"Ragtime."

783. NEW CANAAN—PLAYHOUSE— 966-0600. Thru Jan. 21: "Ragtime." Beg. Jan. 22 (tent.): "On Golden Pond."

784. NORWALK—CINEMA— 838-4504. #1—"Saturday the 14th." #2—"Sharky's Machine."

786. SOUTH NORWALK—SONO— 866-9202. Thru Jan. 19: "From Mao to Mozart: Isaac Stern in China." Jan. 20-22: "Meet Me in St. Louis"; "New York, New York." Beg. Jan. 23: "Lili Marleen."

787. SPRINGDALE—STATE— 325-0250. Thru Jan. 21: "Time Bandits." Beg. Jan. 22: "Buddy Buddy."

788. STAMFORD—TRANS-LUX AVON— 324-9205. #1—"Boogens." #2—"Sharky's Machine."

789. STAMFORD—TRANS-LUX CINEMA— 324-3100. #1—"Modern Problems." #2—"Pennies From Heaven." #3—Thru Jan. 21: "Saturday the 14th." Beg. Jan. 22: "Whose Life Is It Anyway?"

790. STAMFORD—TRANS-LUX RIDGEWAY— 323-5000. "Reds."

791. TRUMBULL—TRUMBULL— 374-0462. Thru Jan. 21: "Absence of Malice." Beg. Jan. 22: "On Golden Pond."

793. WESTPORT—FINE ARTS 1— 227-3324. "Ragtime." **FINE ARTS 2**—227-3324. "Taps." **FINE ARTS 3**—227-9619. "Absence of Malice." **FINE ARTS 4**—226-6666. "Modern Problems."

794. WESTPORT—POST— 227-0500. "Reds."

797. WILTON—CINEMA— 762-5678. "Cinderella."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—Thru Jan. 21: "Raiders of the Lost Ark." #2—Thru Jan. 21: "Time Bandits." #3—"Absence of Malice."

803. HARRISON—WARNER— 482-8550. #1—Thru Jan. 21: "Boogens." #2—Thru Jan. 21: "Sharky's Machine."

804. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—Thru Jan. 21: "Modern Problems." Beg. Jan. 22: "On Golden Pond." #2—"Taps."

805. JERSEY CITY—LOEWS— 653-4600. #1—"Absence of Malice." #2—"Revenge of the Shogun Women." #3—Program unavailable.

806. JERSEY CITY—STATE— 653-5200. #1—Thru Jan. 21: "Sharky's Machine." Beg. Jan. 22: "A Stranger Is Watching." #2—"Boogens." #3—Thru Jan. 21: "Ghost Story." Beg. Jan. 22: "Zoot Suit."

807. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Absence of Malice." #2—"Sharky's Machine." #3—"Ragtime." #4—"Reds."

810. WEST NEW YORK—MAYFAIR— 865-2010. Thru Jan. 21: "Time Bandits." Beg. Jan. 22: "Only When I Laugh."

Essex County

812. BLOOMFIELD—RKO ROYAL— 748-3555. #1—Thru Jan. 21: "Ragtime." Beg. Jan. 22: "Vice Squad." #3—"Sharky's Machine."

813. CEDAR GROVE—CINEMA 23— 239-1462. Thru Jan. 21: "Cinderella." Beg. Jan. 22: "Whose Life Is It Anyway?"

817. LIVINGSTON—COLONY— 992-0800. Thru Jan. 21: "Arthur." Beg. Jan. 22: "Only When I Laugh."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. Thru Jan. 21: "Arthur." Beg. Jan. 22: "Only When I Laugh."

819. MILLBURN—RKO MILLBURN— 376-0800. #1—Thru Jan. 21: "Ghost Story." Beg. Jan. 21: "On Golden Pond." #2—Thru Jan. 21: "Saturday the 14th"; Beg. Jan. 22: "Whose Life Is It Anyway?"

821. MONTCLAIR—CLARIDGE— 746-5564. Thru Jan. 21: "Ghost Story." Beg. Jan. 22: "On Golden Pond."

822. MONTCLAIR—WELLMONT— 783-9500. Thru Jan. 21: "Rollover." Beg. Jan. 22: "A Stranger Is Watching."

825. NUTLEY—FRANKLIN— 667-1777. "Absence of Malice."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. Thru Jan. 21: "Whose Life Is It Anyway?" Beg. Jan. 22: "Montenegro."

828. VERONA—VERONA— 239-0880. Thru Jan. 21: "The French Lieutenant's Woman." Beg. Jan. 22: "Ticket to Heaven."

829. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Absence of Malice." #2—"Reds." #3—"Taps."

830. WEST CALDWELL—CINEMA WEST— 575-9085. "Modern Problems."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru Jan. 21: "The French Lieutenant's Woman."

841. CRANFORD—RKO CRANFORD— 276-9120. #1—Thru Jan. 21: "Modern Problems." Beg. Jan. 22: "On Golden Pond." #2—"Ragtime."

842. ELIZABETH—ELMORA— 352-3483. Thru Jan. 21: "Raiders of the Lost Ark." Beg. Jan. 22: "Arthur."

846. LINDEN—TWIN— 925-9787. #1—"Atlantic City." #2—Thru Jan. 21: "Ticket to Heaven." Beg. Jan. 22: "A Stranger Is Watching."

848. ROSELLE PARK—PARK— 245-0358. Thru Jan. 21: "Arthur." Beg. Jan. 22: "Only When I Laugh."

849. SUMMIT—STRAND— 273-3900. "Ragtime."

851. UNION—FIVE POINTS— 964-3466. Thru Jan. 21: "Rollover."

852. UNION—FOX— 964-8977. "Sharky's Machine."

853. UNION—LOST PICTURE SHOW— 964-4497. "Boogens."

854. UNION—UNION— 686-4373. #1—"Absence of Malice." #2—"Reds."

857. WESTFIELD—RIALTO— 232-1288. #1—Thru Jan. 21: "Cinderella." Beg. Jan. 22: "On Golden Pond." #2—Thru Jan. 21: "The French Lieutenant's Woman." Beg. Jan. 22: "On Golden Pond." #3—Thru Jan. 21: "Ticket to Heaven." Beg. Jan. 22 (tent.): "A Stranger Is Watching."

858. WESTFIELD—TWIN— 654-4720. #1—"Raiders of the Lost Ark." #2—Thru Jan. 21: "Ghost Story." Beg. Jan. 22 (tent.): "Saturday the 14th."

Bergen County

860. BERGENFIELD—PALACE— 385-1600. Thru Jan. 21: "Raiders of the Lost Ark." Beg. Jan. 22 (tent.): "Time Bandits."

861. CLOSTER—CLOSTER— 768-8800. Thru Jan. 21: "Arthur." Beg. Jan. 22: "Only When I Laugh."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Revenge of the Shogun Women." #2—"Ragtime." #3—"Saturday the 14th." #4—"Ghost Story."

863. EMERSON—TOWN— 261-1000. Thru Jan. 21: "Arthur." Beg. Jan. 22: "Only When I Laugh."

864. FAIR LAWN—HYWAY— 796-1717. #1—Thru Jan. 21: "Cinderella." Beg. Jan. 22: "On Golden Pond." #2—"Boogens."

867. FORT LEE—LINWOOD— 944-6900. #1—Tent.: "Sharky's Machine." #2—Thru Jan. 21: "Boogens." Beg. Jan. 22: "Whose Life Is It Anyway?"

868. FORT LEE—SHARON— 224-3032. "Reds."

870. OAKLAND—TWIN— 337-4478. #1—Thru Jan. 21: "Neighbors." Beg. Jan. 22: "Whose Life Is It Anyway?" #2—"Absence of Malice."

871. PARAMUS—BERGEN MALL— 845-4449. "Absence of Malice."

872. PARAMUS—ROUTE 17— 843-3830. #1—Thru Jan. 21: "Whose Life Is It Anyway?" #2—"Sharky's Machine."

873. PARAMUS—CINEMA 35— 845-5070. Thru Jan. 21: "Ghost Story." Beg. Jan. 22: "On Golden Pond."

875. PARAMUS—ROUTE 4— 488-9444. #1—"Absence of Malice." #2—"Chariots of Fire." #3—"Ragtime." #4—"Taps." #5—Thru Jan. 21: "Saturday the 14th." Beg. Jan. 22: "Whose Life Is It Anyway?" #6—Thru Jan. 21: "Pennies From Heaven." Beg. Jan. 22: "A Stranger Is Watching." #7—"Reds."

877. RAMSEY—RAMSEY— 327-2142. "Raiders of the Lost Ark."

878. RIDGEFIELD PARK—RIALTO— 641-2115. Thru Jan. 21: "Arthur." Beg. Jan. 22: "Only When I Laugh."

879. RIDGEWOOD—WARNER— 444-1234. #1—"Absence of Malice." #2—"Reds."

881. TEANECK—CEDAR LANE— 836-3430. "Raiders of the Lost Ark."

882. TENAFLY—BERGEN— 567-0004. Thru Jan. 21: "The French Lieutenant's Woman." Beg. Jan. 22: "Arthur."

885. WESTWOOD—PASCACK— 664-3200. "Raiders of the Lost Ark."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ ***New films recommended by New York's critic.***

ABSENCE OF MALICE—(1hr. 56m., '81) Entertaining but unconvincing melodrama about newspaper ethics, starring Sally Field as an ambitious young reporter whose good instincts have been corrupted by her hunger for a story and Paul Newman as the innocent man she victimizes. Here and there a serious issue arises, but the plot has been obviously contrived to produce this or that crisis, and one becomes disgusted with it. Paul Newman gives a glamorous, macho-loner-outsider performance, but Sally Field is ineffective—the script calls for her to do vile things, *but she's also the heroine, so she tries to ingratiate* herself with the audience using coy little tricks. The character never comes into focus. The strong supporting cast includes Bob Balaban as a ruthless federal attorney, Wilford Brimley as a Justice Department official, and Luther Adler as a wily old mafioso. Melinda Dillon, however, is lamentable—*she's obviously been put there to commit suicide* and her performance is a howl. Written by Kurt Luedtke, a former newspaperman. Dir. Sydney Pollack. PG. **6, 24, 74, 88, 100, 104, 105, 109, 116, 122, 200, 226, 234, 236, 237, 303, 403, 404, 408, 411, 412, 448, 508, 521, 531, 541, 544, 551, 559, 568, 574, 602, 617, 622, 623, 633, 648, 664, 709, 712, 719, 727, 732, 743, 776, 778, 782, 791, 793, 800, 805, 807, 825, 829, 854, 870, 871, 875, 879**

★ **ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the *superbly contemptuous butler who disapproves of* Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. Gordon has the proper confidence in his own good lines; he never forces the pace, and every gag, every joke, pays off. The best comedy of the year. PG. **32, 438, 449, 502, 508, 511, 530, 535, 542, 548, 549, 550, 556, 637, 654, 657, 658, 668, 720, 733, 817, 818, 842, 848, 861, 863, 878, 882**

BLOOD WEDDING—(1hr. 10m., '81) In Spanish, Eng. subtitles. A dance-drama based on the play by Frederico Garcia Lorca. With choreographer Antonio Gades and his company. Dir. Carlos Saura. **16**

BODY HEAT—(1hr. 53m., '81) Lawrence Kasdan's debut as a director (he was the screenwriter for *The Empire Strikes Back* and *Raiders of the Lost Ark)* is a humid, self-conscious imitation of those deliriously paranoid forties pictures (*Double Indemnity, The Postman Always Rings Twice,* etc.) in which a sexually *overpowering woman inflames a decent* but weak man, turning him into a remorseless killer. Wearing a shapeless mustache and a permanently sheepish expression, an oddly recessive William Hurt is Ned Racine, a lazily incompetent Florida criminal lawyer who falls into a passionate affair with Mrs. Matty Walker (moaning Kathleen Turnér) and plots *to do away with her smarmy real-estate-operator* husband (Richard Crenna). Kasdan's writing is synthetic —the exchanges between Racine and Matty sound like an 18-year old boy's version of the gamier Bogart-Bacall conversations in *The Big Sleep.* Kasdan lays on the smoldering-passion metaphors: Fires burn *in the night, the sun glares through windows, sweat* breaks out everywhere. Why strain so hard to emphasize atmospheric touches we should discover on our own? With Ted Danson and J.A. Preston. R. **11, 32**

BUDDY BUDDY—(1hr. 36m., '81) Walter Matthau, a vicious Mafia hit man with a steel jaw and a mean Detroit snarl, is trying to kill someone from a hotel window, but Jack Lemmon, a wretch whose wife has left him, keeps interrupting him by trying to commit suicide next door. Matthau is funny, but Jack Lemmon, his face a woebegone rubber mask, has passed beyond, or beneath, the traditions of film acting in this country—he squats and stares like a road-company Kabuki player. The movie doesn't have much *going for it apart from the basic farce situation.* The long-time collaborators I.A.L. Diamond (writer) and Billy Wilder (writer-director) are still making jokes about such decade-old strawmen as slovenly hippies, sex clinics and women boasting of "cosmic orgasms." R. **447, 513, 533, 603, 668, 787,**

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting *young theater actor* Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good.* But it's too simple in its moral and dramatic ideas: Both men make it to the Olympics without serious impediment; even the anti-semitism directed at Abrahams is mild. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom *Abrahams hires in defiance of the gentleman*-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. **9, 58, 89, 536, 875**

DAVID—(1hr. 46m., '82) In German, Eng. subtitles. A Jewish boy survives in Nazi Germany. With Mario Fischeo, Walter Taub and Irene Vrkljan. Dir. Peter Lilienthal. **89**

FOUR FRIENDS—(2hrs. 5m., '81) A pathetically amorphous mess. Danilo (Craig Wasson), a boy who has emigrated to America from Yugoslavia, looks for his identity as if it were something that could be found under a tree. Danilo and his friends David (Michael Huddleston) and Tom (Jim Metzler) are all in love with Georgia (Jodi Thelen), who is meant to be adorable but is actually the kind of insufferable show-off that any sane person would run from. When *Tom gets her knocked up, Danilo, dazed and stricken,* wanders through the sixties, which is presented as a phantasmagoria of irrational violence. The movie's tone shifts from pastoral simplicity to surreal violence to pastoral simplicity again, and not one scene rings true. Danilo has no self to relate to—he seems more like a punching bag than a man. Written by Steve Tesich. Dir. Arthur Penn. R. **52**

★ **FRENCH LIEUTENANT'S WOMAN, THE**—(2hrs. 4m., '81) Adapting John Fowles's best-seller, scenarist Harold Pinter has come up with a device roughly analogous to Fowles's self-conscious asides: he intercuts the darkly romantic Victorian period story, featuring Jeremy Irons as Charles Smithson the gentleman scientist and Meryl Streep as Sarah Woodruff the mysterious governess jilted by the French officer, with a banal modern tale in which Irons and Streep play the two actors who are having an affair while acting in the period story we have been watching. No doubt the movie was intended as a meditation on the interchangeability of actor and role, but what it seems like is a good period film interrupted with boring modern interludes; the fancy, complicated narrative doesn't pay off in intellectual excitement. Still, Karel Reisz stages the Victorian stuff (shot in Lyme Regis) with great authority, and Streep, in her orange hair, makes a betwitching though overly enigmatic Sarah. With Patience Collier as the bullying Mrs. Poulteney and Lynsey Baxter as Ernestina. Music by Carl Davis. R. **6, 32, 72, 82, 94, 233, 436, 513, 535, 569, 702, 828, 840, 857, 882**

GALLIPOLI—(1hr. 50m., '81) A lyrical and anecdotal movie about two young Australians, Archy (Mark Lee) and Frank (Mel Gibson), both fleet-footed runners, who escape the boredom of barely settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. Like the American platoon movies of World War II, *Gallipoli* is devoted to the rituals of male comradeship—rivalries and partings and reconciliations. The theme is familiar—the needless slaughter of valiant youth—and the movie has a few too many typical incidents; indeed, it's a bit impersonal. The director, Peter Weir, doesn't have much dramatic sense, but visually the movie is very striking, right down to the remarkable last shot, a freeze-frame replica of Robert Capa's immortal photograph, from the Spanish civil war, of a soldier flinging out his arms and greeting death. PG. **57**

GHOST STORY—(1hr. 49m., '81) Alice Krige (*Kree*-juh), who vamped Ben Cross at dinner in *Chariots of Fire,* is the entrancingly full-bodied ghost who keeps scaring the daylights out of four elderly gents (Fred Astaire, John Houseman, Douglas Fairbanks Jr., Melvyn Douglas) who reside in a small Vermont town. After teasing us unconscionably, director John Irvin mounts a long and beautiful flashback in which we find out the ghastly thing the four men did fifty years earlier. The rest is conventional stuff: The ghost keeps popping out, and does everything but say "Boo!" R. **14, 41, 207, 215, 405, 413, 419, 528, 533, 601, 662, 708, 718, 732, 742, 774, 779, 781, 806, 819, 821, 858, 862, 873**

IMAGE BEFORE MY EYES—(1hr. 30m., '81) A documentary on pre-World War II Jewish Poland. Produced by YIVO Institute for Jewish Research. Dir. Josh Waletsky. **58**

★ **MAN OF IRON**—(2hrs. 20m., '81) Andrzej Wajda's stirring new film solidifies the shadowy history of Polish dissent. Shot during the Gdansk workers' strike in the summer of 1980, it's about a state-radio reporter sent from Warsaw to smear the first man to strike. As the reporter interviews the worker's friends and family, we see flashbacks of his earlier life and the life of his father, the heroic worker-turned-dissenter who was the subject of Wajda's last film, *Man of Marble.* Using documentary footage, historical reconstruction, and fictional techniques, Wajda is trying to unite the generations and fuse the personal and the historical. The film is desperately ambitious, a little scrappy, but passionately felt. It will carry you along even if you can't get all the references. The upbeat inspirational stuff is set against a background of bitter farce—government bureaucrats, evasive and weak, *scrambling in and out of hotel rooms, gorging* themselves on vodka and caviar before their power crumbles. With Marian Opania, Krystyna Janda, and Jerzy Radziwilowicz. PG. **73**

MODERN PROBLEMS—(1hr. 32m., '81) The comic plight of an air traffic controller with telekinetic powers. With Chevy Chase, Patti D'Arbanville, Dabney Coleman and Mary Kay Place. Dir. Ken Shapiro. PG. **36, 93, 109, 114, 116, 200, 212, 234, 303, 403, 409, 417, 424, 512, 518, 553, 558, 559, 568, 569, 607, 623, 629, 631, 634, 653, 663, 708, 709, 714, 727, 744, 747, 773, 775, 789, 793, 804, 830, 841**

MONTENEGRO—(1hr. 37m., '81) A drearily whimsical erotic tale about a pampered American lady (Susan Anspach), going crazy from too much money and not enough sex, who leaves her stolid Swedish-businessman-husband (Erland Josephson), and finds fulfillment among the coarse Yugoslavian émigrés who live and work in sexy squalor in a Stockholm distillery. The director, Dusan Makaveyev, has been making variations on this liberation theme his entire life. Everything in the movie feels stale, arbitrary, unconvincing. **6, 46, 50, 94, 562, 723, 827**

★ **MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that *remains blissfully free of dead roaches. It's all talk,* and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. **89**

NEIGHBORS—(1hr. 30m., '81) John Belushi is rather touching as the placid suburbanite set upon by vile new neighbors, Dan Aykroyd and Cathy Moriarty, who insult his manhood, play tricks and propitiate and seduce, until the suburbanite is roused to violence. *In every other way, the movie is appalling*—a nightmare of tacky sets, yellowish lighting, atrocious music (by Bill Conti) and klutzy comedy. The Thomas Berger novel was adapted by Larry Gelbart, but perhaps only Harold Pinter could have done justice to its coolly sinister bad vibes. Dir. John Avildsen. R. **33, 38, 72, 80, 101, 429, 447, 451, 504, 532, 534, 556, 613, 619, 633, 637, 639, 645, 655, 658, 666, 705, 711, 753, 870**

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, grunts and harrumphs and stumps about the set; he acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite*, arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. **16, 41, 61, 83, 94, 100, 102, 109, 202, 207, 210, 212, 220, 302, 307, 405, 413, 414, 418, 429, 439, 512, 523, 528, 533, 571, 601, 623, 636, 648, 653, 662, 700, 708, 717, 718, 744, 750, 779, 781, 783, 791, 804, 819, 821, 841, 857, 864, 873**

ONLY WHEN I LAUGH—(2hrs., '81) Marsha Mason tries her hand at a big serious role—an alcoholic actress who returns from a dry-out clinic to her New York apartment and tries to live with her teenage daughter (Kristy McNichol). Mason, the most reassuring of stars, plays the actress as a nice woman who suffers an occasional spasm of selfishness and ill temper. She may *be* an actress, but she can't really *play* one—at least not an interesting one. Her temperament just isn't rich enough. The movie is essentially TV stuff—the reformation of a gallant, hard-luck gal—and we've all seen things like it before. With braying James Coco as the self-pitying homosexual failed-actor Jimmy, and Joan Hackett as the pathetic, silver-lamé narcissist Toby who "majored in beautiful" at Michigan. A little bit of each of them goes a long way. Directed by Glenn Jordan. R. **101, 233, 436, 438, 447, 503, 504, 507, 513, 516, 518, 532, 535, 542, 548, 549, 556, 619, 637, 645, 657, 658, 668, 705, 711, 753, 810, 817, 818, 848, 861, 863, 878**

OPERA PRIMA—(1hr. 34m., '81) In Spanish, Eng. subtitles. A romantic comedy about a young, divorced father and his free-spirited, long-lost cousin. With Oscar Ladoire and Paula Molina. Dir. Fernando Trueba. **90**

★**OVER THE EDGE**—(1hr. 35m., '79) A fascinating mix of teen-exploitation movie and sociological tract written by Tim Hunter and Charlie Haas and directed by Jonathan Kaplan. Set in "New Granada," a half-finished condo-development plunked down in the middle of nowhere, the movie is about white middle-class kids who have their parents' love, their own rooms, stereos, and color TV's, but are going crazy from boredom, isolation, and institutionalized rootlessness. The kids are privileged nihilists, stoned or smashed much of the time; they're utterly contemptuous of the "town," which they know is a real-estate-developer's scam, and of their parents, who fled Chicago or Detroit or Denver to settle there. Casually, without shame or fear, they begin to vandalize the school and houses. The climax, in which the kids attack all the hated authority figures at once, is morally ambiguous, to say the least. With Michael Kramer as the "good" boy who has to become "bad" in order to be a man; teen-idol Matt Dillon as the insolent, doomed youth who takes Kramer under his wing. Completed in 1978, *Over the Edge* was played regionally, then shelved, and sold off to cable TV. PG. **62**

★**PENNIES FROM HEAVEN**—(1hr. 52m., '81) A brilliant, ambitious Depression-era musical with a death's-head grin. Dennis Potter, the British television playwright, has recast the material, originally written for the BBC, in American terms, and it's become colder, harsher, crueler. Steve Martin is the traveling sheet-music salesman, in the Chicago of 1934, who leaves his frigid wife, Jessica Harper, and seduces the virgin schoolteacher, Bernadette Peters. As the characters open their mouths to sing, out come the voices of the popular singers of the period (Connie Boswell, Bing Crosby, et al). The numbers, produced in a variety of exuberant Hollywood musical styles, represent their dreams—what they can't express in real life—and when they end, the story continues on its squalid way. The movie splits our responses: The numbers, choreographed by Danny Daniels, make us high, the story brings us down. And finally the split becomes too wide. We can't believe that characters this squalid could have such lovely fantasies. In Gordon Willis's color cinematography, the colors are basic neon—red, green, blue against black—deepened into the richer hues of an Edward Hopper painting. Herbert Ross's direction is often leaden, but you can't overlook a movie with sequences of marvelous dancing by Vernal Bagneris and Christopher Walken (doing a muscular strip). R. **45, 207, 211, 224, 418, 423, 512, 537, 541, 545, 566, 605, 623, 661, 700, 723, 789, 875**

★**PIXOTE**—(2hrs. 7m., '81) In Portuguese, Eng. subtitles. A brilliant achievement from the Brazilian director Hector Babenco. Pixote (Fernando Ramos da Silva) is a little boy, perhaps 10, with a preternaturally aged face, a wanderer in the slums of Sao Paolo who is swept by the police into a brutal youth-detention center, where he witnesses rapes, beatings, and fraud—on the part of the guards as well as the kids—and he loses all the moral feelings and restraints that we still pray will accompany a boy into adulthood. Escaping to freedom, Pixote and his friends live by snatching purses and eventually by linking up with a prostitute for whom they become pimps and children. Pixote is not evil, but he cannot connect acts to consequences. He kills two men by accident, and retires into the bedroom to watch television with the prostitute. The film has a naturalistic, almost documentary surface, but there's nothing random or unformed about the flashes of humor, warmth, and anguish. Babenco is an artist fully in control of his terryifying subject. **16, 46, 89, 97**

★**PRINCE OF THE CITY**—(2hrs. 47m., '81) The culminating work of Sidney Lumet's career—an extraordinarily intense and complex view of a compromised man who nevertheless takes moral action. It's the early 1970s, and Danny Ciello (Treat Williams), a member of New York's narcotics squad, agrees to offer evidence about the corruption in his unit. Wired for sound, he ventures among crooked cops, lawyers, and bailbondsmen, taunting them recklessly with their fears that he might be setting them up. Later, the prosecutors he's working for force him to rat against his buddies, and he flails about in misery. Part of the reason he's so tormented is that he's far from clean himself. As Danny, Treat Williams gives a hyped-up, intensely physical performance, playing tricks with his voice and body. He can be actorish and even a bit hysterical, but he has quietly moving moments too. With the exception of Bob Balaban, miscast as a ruthless fed, the rest of the cast is superlative, and Lumet's direction, though crude and repetitive, produces one emotional high after another. You come out both exhausted and exhilarated. Written by Lumet and Jay Presson Allen, from the book by Robert Daley. R. **16**

RAGTIME—(2hrs. 36m., '81) Milos Forman's clunky version of the irresistible E.L. Doctorow novel. Forman and his screenwriter, Michael Weller, have dropped out most of the historical personages (including Doctorow's two most vibrant re-creations, Emma Goldman and J.P. Morgan), and in place of Doctorow's swift interweaving of scenes, they've constructed the movie in large unwieldy chunks. In the large cast, Mandy Patinkin, as Tateh, the Russian Jewish silhouette artist who becomes a movie producer, is outstanding, and Elizabeth McGovern, as the ex-chorus girl Evelyn Nesbit, is a charming dumb bunny. As the members of Doctorow's archtypal Wasp family Forman must have cast the three slowest-talking actors in Hollywood—James Olson, Mary Steenburgen, and Brad Dourif. Their scenes together are a purgatory for the restless. Howard E. Rollins who plays Coalhouse Walker Jr., the black ragtime pianist who drifts into violent revolt, is attractive and dynamic, but he's been suckered into the trap of black "dignity"—he's an upright, exemplary figure in the Sidney Poitier style of fifteen years ago. James Cagney brings some juice to his lines as the police commissioner who confronts Coalhouse, but by then the movie is beyond salvation. Even the violent scenes of Coalhouse's revolt are academically staged and shot. PG. **23, 33, 60, 104, 113, 114, 206, 215, 226, 411, 413, 421, 426, 449, 529, 531, 546, 568, 600, 607, 616, 663, 664, 701, 704, 712, 721, 749, 775, 782, 783, 793, 807, 812, 841, 849, 862, 875**

★**RAIDERS OF THE LOST ARK**—(1hr. 55m., '81) Occult and religious mumbo jumbo, buried temples, lots of Nazis running around the desert, and a grand prize—the Ark of the Covenant, in which the broken tablets of the Ten Commandments lie, conveying awesome power on whoever possesses them. These are the elements in Steven Spielberg's exhilirating new pop spectacle. Spielberg has made a pure-fun extravangaza that is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones; Karen Allen his bantering, spunky ex-girlfriend, a scientists's daughter with a sharp tongue and a taste for adventure. Spielberg makes things jump—the thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religioso stuff at the end, which feels out of place and cynical in a movie without a trace of religious feeling anywhere. From an idea by George Lucas (who produced); screenplay by Lawrence Kasdan. PG. **35, 51, 97, 212, 416, 501, 503, 507, 511, 516, 549, 554, 573, 609, 637, 638, 639, 644, 653, 657, 658, 668, 720, 770, 800, 842, 858, 860, 877, 881, 885**

★**REDS**—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World*, and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. **21, 31, 60, 112, 206, 231, 232, 300, 408, 409, 423, 426, 517, 519, 529, 531, 539, 568, 603, 628, 651, 664, 706, 714, 719, 722, 732, 754, 773, 776, 790, 794, 807, 829, 854, 868, 875, 879**

ROLLOVER—(1hr. 58m., '81) Preposterous story of international high-finance, Arabs, and sex. The elements are all out of a trashy novel, but the director, Alan Pakula, takes the whole thing far too seriously—he's out to make a financial-world *Apocalypse Now*. Kris Kristofferson, clean-shaven and wearing a tux, is dim as an ace banker; Jane Fonda, in her first glamour role in years, wears shiny evening gowns, a stunning, negotiating-with-the-Arabs desert dress, and her hair up high, revealing a neck stronger than Native Dancer's. With a shrewd performance by Hume Cronyn as a duplicitous banker. R. **24, 32, 48, 76, 534, 706, 822, 851**

SHARKY'S MACHINE—(2hrs. 2m., '81) Burt Reynolds moving in on Clint Eastwood's territory, and not very convincingly. He's Sharky, a tough Atlanta cop who becomes obsessed with an expensive hooker (Rachel Ward, who looks like a fleshier Jacqueline Bisset), and runs afoul of a foreign-scum underworld kingpin (Vittorio Gassman). Reynolds borrows from the *Dirty Harry* series, from kung-fu movies, from *Laura*, from *The French Connection*, from John Cassavetes, from *Kojak* and *Barney Miller* and a half-dozen other places. The different sequences of the movie don't flow together at all, but the sadistic violence certainly keeps you from falling asleep. People are run over, blasted with shotguns, harpooned, broken up with chains, and so on. With Brian Keith, Henry Silva, Bernie Casey, Charles Durning and Richard Libertini. Written by Gerald di Pego, from a novel by William Diehl. Dir. Reynolds. R. **22, 37, 70, 80, 93, 109, 112, 202, 207, 224, 234, 237, 302, 307, 403, 404, 412, 419, 439, 512, 519, 541, 557, 562, 568, 604, 633, 639, 642, 647, 667, 706, 713, 717, 718, 732, 744, 777, 779, 784, 788, 803, 806, 807, 812, 852, 867, 872**

SHOOT THE MOON—(2hrs. 3m., '82) Reviewed in this issue. R. **61**

STEVIE—(1hr. 42m., '81) Effective filmed version of Hugh Whitmore's play about Stevie Smith, the English poet who lived most of her adult life in a small suburban house with her devoted aunt. Mona Washbourne is so lovely as the aunt that you understand precisely how her volatile, neurotic niece could find a grounding for her disturbing art in commonplace things, in order, affection, small physical comforts. As Stevie, Glenda Jackson shows much greater range than she does in her commercial films, where she tends to fight the material and overdo the hardness. She's relaxed, and she recites Stevie's mordant poems beautifully, though the sight of an actress reciting in close-up is not easy to watch. Trevor Howard appears as "the man"—a somewhat awkward and pretentious narrator who talks about Stevie, recites her poems, and bickers with her in a memorable scene. Dir. Robert Enders. PG. **92, 716, 752**

STRANGER IS WATCHING, A—(1hr. 32m., '82) A suspense-thriller about a psychopath who holds a TV newswoman and a young girl hostage below Grand Central Station. With Rip Torn, Kate Mulgrew and James Naughton. Dir. Sean S. Cunningham. R. **37, 70, 82, 103, 202, 203, 210, 212, 223, 405, 412, 417, 426, 448, 529, 533, 552, 556, 569, 574, 600, 603, 621, 626, 629, 702, 706, 708, 718, 806, 822, 846, 857, 875**

TAPS—(2hrs. 10m., '81) George C. Scott as the head of a military school, a man obsessed with honor; Tim Hutton as the cadet major—the chief boy—who learns Scott's lessons all too well. When the trustees of the school decide to close the place down, the boys, under Hutton's command, barricade themselves in, armed with machine-guns. Up to this point the movie seems like a fascist daydream. But then, when one of the boys is killed, the movie begins to "criticize" Scott's code of honor; no doubt the filmmakers think they've said something profound about the limits of the military mind. This schizoid movie has the solemnity of the truly demented—there isn't a joke, a hint of irony or playfulness, anywhere. Written by Darryl Ponicsan and Robert Kamen, from a novel by Devery Freeman. Dir. Harold Becker. PG. **24, 32, 54, 202, 203, 210, 215, 223, 302, 409, 418, 508, 523, 528, 537, 541, 558, 602, 617, 627, 650, 663, 667, 714, 719, 729, 745, 774, 782, 793, 804, 829, 875**

★**TAXI ZUM KLO**—(1hr. 32m., '81) In German, Eng. subtitles. The title means *Taxi to the John,* and the hero, Frank Ripploh, who both directed the film and starred in it, is a Berlin schoolteacher who spends his nights cruising the bars and men's rooms of the gay nightworld. With his narrow bearded face and hooked nose, Ripploh looks like a debauched Arabian prince. Berlin is his seraglio, a paradise of endless adventure and erotic discovery. The movie is a bouyant journal of good times, a record of acts, not ideas or sentiments. This happy man is beyond disgust. He accepts the body so thoroughly that a random encounter, a "serious" affair, defecating, and submitting to a medical examination are all on the same level of sensation. The movie is charming, except for the way Ripploh portrays women—as low, sloppy beasts. With Bernd Broderup as a monogamous type who wants Ripploh to stay home at night. **90**

THIN LINE, THE—(1hr. 30m., '81) In Hebrew, Eng. subtitles. An Israeli family drama about a mother going insane. With Gila Almagor and Liat Pansky. Dir. Michal Bat-adam. **58, 417**

TICKET TO HEAVEN—(1hr. 47m., '81) A young man from Toronto (Nick Mancuso) falls into the hands of religious cultists (based on the Moonies) and becomes a zombie. The scenes at an indoctrination farm in the California woods are frightening and funny, but the rest of the movie is limp and underdone, like a TV production. Dir. Ralph Thomas. PG. **14, 61, 92, 97, 207, 211, 405, 526, 537, 553, 571, 704, 722, 828, 846, 857**

TIME BANDITS—(1hr. 56m., '81) Structurally, this large-scale fantasy spectacle, written by Terry Gilliam and Michael Palin and directed by Gilliam (both veterans of the Monty Python troupe) resembles *The Wizard of Oz,* but dramatically and emotionally it's completely different. A group of antic dwarfs, helpers of the Supreme Being (Ralph Richardson), lead a little boy through time and space, visiting Napoleon (Ian Holm), Agamemnon (Sean Connery) and Robin Hood (John Cleese). Much of the imagery is extraordinarily imaginative, but the separate episodes are held together with library paste, and the picture never builds to anything. Some of the episodes are funny, but *Time Bandits* is a trial to sit through. PG. **16, 235, 236, 447, 453, 502, 530, 724, 730, 787, 800, 810, 860**

TROUPE, THE—(1hr. 50m., '81) In Hebrew, Eng. subtitles. The story of a military entertainment troupe in Israel. Dir. Avi Nesher. **58, 417**

WHOSE LIFE IS IT ANYWAY?—(1hr. 59m., '81) Mauled in an automobile accident, Ken Harrison (Richard Dreyfuss), a successful Boston sculptor, lies paralyzed from the neck down. He can't work or make love, and he wants to die, which appalls the hospital staff that has been laboring to keep him alive. Dreyfuss acts up a storm with his eyes, beard, and neck, but the performance is unpleasantly self-righteous. He seems less like a mature man facing death than a bright boy reveling in the opportunity to tell everyone off. John Badham, who directed this adaptation, by Reginald Rose and Brian Clark, of Clark's hit play, works as much movement and color into the hospital settings as he can. The movie is never dull, but the premise seems false: No one points out to the sculptor that in his situation the most courageous thing would be to live. With Christine Lahti, John Cassavetes. R. **58, 71, 116, 202, 207, 210, 211, 224, 308, 403, 413, 418, 423, 449, 500, 533, 537, 541, 545, 561, 568, 605, 623, 633, 651, 661, 729, 733, 775, 789, 813, 819, 827, 867, 870, 872, 875**

WOMAN NEXT DOOR, THE—(1hr. 48m., '81) In French, Eng. subtitles. Bernard (Gérard Depardieu) and Mathilde (Fanny Ardant), once passionately in love, have gone their separate ways and married sweet, dull mates. But when Mathilde and her husband move next door to Bernard and his wife in suburban Grenoble, the two begin their violent, messy affair once again. François Truffaut's new movie has his customary fluency and warmth, his attentiveness to the ways in which people of a small society connect with one another. What it doesn't have is a convincing representation of all-consuming passion. What draws these two together? What forces them to quarrel all the time? Hard to say—they seem like figures in a storyboard, moving this way and that because the plot requires them to. Theater actress Fanny Ardant, tall and gangly with glossy black hair and a ravenous mouth, has a raw, unfocused quality that could be mistaken for intensity. At least she's in the movie—Depardieu appears to be somewhere else. With Véronique Silver and Henri Garcin. R. **56**

ZOOT SUIT—(1hr. 43m., '81) Based on the play by Luis Valdez about the "zoot suit" riots following the murder of a Chicano boy in California, 1942. With Edward James Olmos and Daniel Valdez. Dir. Luis Valdez. R. **22, 71, 83, 97, 100, 207, 237, 419, 429, 527, 541, 643, 708, 714, 806**

Revivals

ACCIDENT—(1hr. 45m., '67) A fatal accident becomes the springboard for a look behind the façade of frustrated lives in Oxford—sometimes searing, sometimes claptrap. With Dirk Bogarde, Stanley Baker and Vivien Merchant. Dir. Joseph Losey. **47**

ALICE ADAMS—(1hr. 35m., '35) Vintage Katharine Hepburn. She plays a small-town belle in this version of Booth Tarkington's novel. With Fred Stone and Fred MacMurray. Dir. George Stevens. **47**

ATLANTIC CITY—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Meanwhile the losers and dreamers who washed up on the shores of the *old* Atlantic City and were comfortable there are beginning to stir uneasily. There's Lou (Burt Lancaster), an elderly petty criminal; the sublime Grace (Kate Reid), an aging moll who hit the boardwalk in the forties for a Betty Grable look-alike contest and never left; and hustling selfish young Sally (Susan Sarandon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavalier in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. **20, 38, 55, 97, 414, 513, 537, 573, 623, 626, 707, 709, 743, 846**

BEAUTY AND THE BEAST—(1hr. 30m., '47) In French, Eng. subtitles. Jean Cocteau's version of the famous fairy tale, set in medieval France, beautifully and elegantly written, acted, and photographed. **4**

BILL OF DIVORCEMENT, A—(1hr. 16m., '32) Katharine Hepburn's first film, one of the most enduringly impressive early talkies. John Barrymore plays her deranged father, who returns home from a mental institution. With Billie Burke as Barrymore's wife. Dir. George Cukor. **10**

BLACK ORPHEUS—(1hr. 37m., '59) In Portuguese, Eng. subtitles. The Orpheus myth retold in terms of the poor blacks of Rio during the carnival. This film seemed daring once; now it looks too much like a travelogue aspiring to tragedy. With Marpessa Dawn and Breno Mello. Dir. Marcel Camus. **13**

BLONDE VENUS—(1hr. 20m., '32) Marlene Dietrich, desperate for money to cure her sick child, becomes a nightclub singer and covers herself with sequins and shame. A sultry, perverse Josef von Sternberg film, with Dietrich at her most Sphinx-like, especially in the monumentally bizarre "Hot Voodoo" number. **4**

CINDERELLA—(1hr. 15m., '50) Walt Disney's classic animated version of the popular fairy tale. **44, 93, 103, 202, 208, 210, 308, 405, 419, 448, 518, 527, 533, 541, 621, 636, 643, 651, 702, 708, 728, 733, 756, 797, 813, 857, 864**

FIVE EASY PIECES—(1hr. 48m., '70) A film much overrated when it first appeared because it aped prestigious European models. All about alienation in America, told in terms of a musical family in Oregon and the scapegrace son who works as an oil rigger and lives with a waitress and finally gives up altogether. Jack Nicholson is impressive part of the way, Lois Smith is marvelous as his sister, and Laszlo Kovacks's cinematography is dazzling. Dir. Bob Rafelson. **7**

GASLIGHT—(1hr. 52m., '44) A romantic melodrama that's become a staple of TV comics ("the *Gaslight* bit") and is still hugely entertaining. A dishy Charles Boyer tries to drive his rich, fragile wife (Ingrid Bergman) crazy in a creamily photographed turn-of-the-century London setting. With a teenage minx named Angela Lansbury. Dir. George Cukor. **10**

HEAT—(1hr. 40m., '72) Andy Warhol goes to *Sunset Boulevard.* An engrossing, truth-touching comedy-drama about an aging actress and her young lover. With Sylvia Miles and Joe Dallesandro. Dir. Paul Morrissey. **4**

JULIET OF THE SPIRITS—(2hrs. 28m., '65) In Italian, Eng. subtitles. Fellini in his decline. The late Gianni di Venanzo was a great cameraman, and could wrest beauty even from vulgarity, but this left-handed tribute by Fellini to the hangups of his wife, Giulietta Masina, is a disservice both to her and to the rest of us. With Giulietta Masina. **657**

LAST LAUGH, THE—(1hr. 17m., '24) One of the greatest of silent films. Emil Jannings, a powerful sufferer, is the doorman of a Berlin hotel who loses his self-esteem when he is stripped of his magnificent uniform and forced to work in a bathroom. Visually overpowering and very moving. Dir. F.W. Murnau. **95**

LAST PICTURE SHOW, THE—(1hr. 58m., '71) A stunningly crafted drama of sexual strivings and growing up in a stifling, lackluster Texas town in the early fifties, with astonishing acting and direction, and realistic atmosphere. With Timothy Bottoms, Cloris Leachman, Cybill Shepherd, Ellen Burstyn, and Ben Johnson. Dir. Peter Bogdanovich. **7**

LAST WALTZ, THE—(1hr. 55m., '78) The 1976 farewell concert of the Band, stunningly filmed and effectively recorded, counterpointed offstage by the Band's reminiscences about the excitement and tedium of life on the road. Electricity-charged performances by the group and a formidable array of guest stars, including Bob Dylan, Joni Mitchell, Neil Diamond, Muddy Waters, Eric Clapton, and Ringo Starr. Dir. Martin Scorsese. **48**

MAN WHO CAME TO DINNER, THE—(1hr. 52m., '41) Monty Woolley repeats his stage role in the Kaufman-Hart *pièce à clef* about contemporary legends of their own making (Alexander Woollcott, Noël Coward, Harpo Marx). A lot of the wit and daring has been softened by time, but this remains an enjoyable farce of a Midwest household invaded and overturned by the crazed denizens of New York stage and society. Dir. William Keighley. **39**

METROPOLIS—(2hrs., '26) This silent film by Fritz Lang is one of the summits of German cinematic expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standards and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. **95**

MILDRED PIERCE—(1hr. 50m., '45) A surprisingly tough-minded soap opera about mother love and sacrifice. Joan Crawford won an Oscar for her portrayal of the heroine who gets involved in a romantic triangle with her spiteful, spoiled daughter (Ann Blyth) and a handsome rotter (Zachary Scott). Dir. Michael Curtiz. **91**

NINOTCHKA—(1hr. 50m., '39) Garbo laughed, and you will too. As the lady commissar who decides love in Paris is better than anything in Russia, she is enchanting and even a match for the diamond-hard Ina Claire. With Melvyn Douglas, who is a bit too low-key but very nice. Dir. Ernst Lubitsch. **10**

REBECCA—(1hr. 55m., '40) Joan Fontaine is the terrified bride, Laurence Olivier the glowering lord of the manor, and Judith Anderson the evil housekeeper in this enthralling modern Gothic. Daphne Du Maurier wrote the original book, and Alfred Hitchcock directs with a characteristic blend of fear, wit, and sex. **10**

SINGIN' IN THE RAIN—(1hr. 43m., '52) The classic satire of Hollywood in the early sound period and one of the best movie musicals ever made. With a score of sweet old songs ("You Are My Lucky Star") and snappy new ones ("Make 'em Laugh"). Gene Kelly, Debbie Reynolds and Donald O'Connor crackle with wholesome energy and the Comden-Green script with good lines. Dir. Gene Kelly and Stanley Donen. **7**

SPIRAL STAIRCASE, THE—(1hr. 23m., '45) A tense, thrilling, superb murder mystery, packed with excitement and magnificently acted. With Dorothy McGuire, Ethel Barrymore, George Brent, Kent Smith, Gordon Oliver and Elsa Lanchester. Dir. Robert Siodmak. **10**

SUNSET BOULEVARD—(1hr. 50m., '50) Gloria Swanson gave her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden as a kept man, Erich von Stroheim and Nancy Olden. Dir. Billy Wilder. **91**

THIRD MAN, THE—(1hr. 47m., '50) A tense, thrilling manhunt drama set in Allied-occupied Vienna, based on Graham Greene's novel. Catch that perfect zither music. With Joseph Cotten, Valli, Orson Welles, and Trevor Howard. Dir. Carol Reed. **10**

THRONE OF BLOOD—(1hr. 45m., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. **13**

WOMEN IN LOVE—(2hrs. 12m., '70) Ken Russell's version of D.H. Lawrence's greatest novel is superheated and a little absurd, but it's a relatively sane piece of work compared with what he's done since. It will drive you back to Lawrence to find out what all the anger and craziness are about. With Alan Bates, Oliver Reed and Glenda Jackson. **13**

THEATER

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Broadway

Previews and Openings

Monday, January 18

THE CURSE OF AN ACHING HEART—Faye Dunaway stars in William (*Hogan's Goat*) Alfred's play about a Brooklyn woman, looking back from the 20s through the 40s, who comes to decide that her life has a daily glory; directed by Gerald Gutierrez; with Audrey Neenan, Francine Beers, Colin Stinton, and Beverly May. Previews now prior to a 1/25 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$26; Fri. & Sat. at 8, $23-$28.50; Wed. at 2, $16-$22. **Little Theater,** 240 W. 44th (221-6425). 2 hrs. All major credit cards.

LITTLE ME—James Coco, Victor Garber, Mary Gordon Murray in a revised version of the musical by Neil Simon, Cy Coleman, and Carolyn Leigh (based on the Patrick Dennis novel). Play revolves around the life and times of Belle Poitrine; directed by Robert Drivas. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $23-$35; Wed. at 2, $16-$27.50. Previews now prior to a 1/21 opening. **Eugene O'Neill,** 239 W. 49th St. (246-0220). 2 hrs., 30 min. All major credit cards.

THE LITTLE PRINCE AND THE AVIATOR—Michael York stars in a musical adapted from the Antoine de Saint-Exupery fable by Hugh Wheeler; music by John Barry, and lyrics by Don Black; directed by Jerry Adler. Preview prices: Tues.-Thurs. at 8, Wed., Sat., & Sun. at 2, $15-$25; Fri. & Sat. at 8, $20-$30. After opening: Tues.-Thurs. at 8, Sat. & Sun. at 2, $17-$32; Fri. & Sat. at 8, $20-$35; Wed. at 2, $15-$27. Previews now prior to a 1/20 opening. **Alvin,** 250 W. 52nd (757-8646). 2 hrs., 10 min. All major credit cards.

MACBETH—Nicol Williamson directs and stars in the Shakespeare tragedy with Laurie Kennedy. Previews now prior to a 1/28 opening; plays thru 4/4. Before opening all prices except Sat. p.m. $18; Sat. p.m. $21. After opening all exc. Sat. p.m. $21; Sat. p.m. $24. **Circle in the Square,** 1633 Broadway (581-0720). 2 hrs., 10 min. Major credit cards.

SPECIAL OCCASIONS—Suzanne Pleshette and Richard Mulligan in a two-character play, by Bernard (*Same Time, Next Year*) Slade, about two people during the ten years after their divorce who find they can't get along without each other; directed by Gene Saks. Previews now prior to a 2/7 opening. Mon.-Thurs. at 8, Sat. at 2, $21.50-$27.50; Fri. & Sat. at 8, $24-$30; Wed. at 2, $19-$25. **Music Box,** 239 W. 45th (246-4636). 2 hrs., 10 min. Major credit cards.

Thursday, January 21

THE WORLD OF SHOLOM ALEICHEM—Jack Gilford stars in a revival of three one-act plays, originally staged in 1953, adapted from Aleichem and I.L. Peretz stories set in Eastern Europe at the turn of the century; directed by Milton Moss. Previews start 1/21 prior to a 2/4 opening. Previews: all seats $15. After opening: Wed. & Thurs. at 8, Sun. at 7:30, $20; Fri. & Sat. at 8, $25; Sat. at 2, Sun. at 3, $20; Wed. at 2, $17.50. **Rialto,** Broadway & 43rd (354-5247). 2 hrs., 10 min. All major credit cards.

Wednesday, January 27

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received rock musical by Tim Rice and Andrew Lloyd Webber (see present off-Broadway listing for details and raves) closes 1/24 at the Entermedia and opens here 1/27. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, $18-$25; Fri. & Sat. at 8, $19-$26.50. **Royale,** 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

Now Playing

AIN'T MISBEHAVIN'—The delicious songs by Fats Waller and friends, suggestively lighted by Pat Collins, continue their joyous renaissance under Richard Maltby's canny and easeful staging, with Arthur Faria's fetching mini-choreography. The cast of five works together as nimbly and wickedly as five fingers in a sleight of hand. Mon.-Wed. at 8, Sat. at 2, Sun. at 3, $20-30; Fri. & Sat. at 8, $22.50-$35 Wed. at 3, $17.50-$27.50. **Belasco,** 111 W. 44th (354-4490). 2 hrs., 15 min. Major credit cards. ● ●

AMADEUS—John Wood, Peter Firth, and Amy Irving in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. Major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, $20-$32; Wed. at 2, $18-$27; Sat. at 8, $24-$35. Uris, 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

BARNUM—Mike Burstyn stars as Phineas T. Barnum in a musical with book by Mark Bramble, music by Cy Coleman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. The work moves along smoothly with charm, brilliance, and circusy surprises. Tues.-Thurs. at 8, $16-$29; Fri. $19-$32; Sat. at 8, $22-$35; Sat. at 2, Sun. at 3, $15-$28; Wed. at 2, $12-$24. **St. James,** 246 W. 44th (398-0280). 2 hrs., 15 min. Major credit cards. ● ●

THE BEST LITTLE WHOREHOUSE IN TEXAS—About the rise and fall of Texas's most famous bordello. A rousing fun-filled musical by Larry L. King, Peter Masterson, and Carol Hall, in which every variation on the brothel theme has been worked into the ground. With Anita Morris as the proprietress. Mon.-Thurs. at 8, Sat. at 2, $19-$25; Fri. at 8, $20-$27; Sat. at 8, $22-$29; Wed. at 2, $16.50-$21. **46th St. Theater,** 226 W. 46th (246-0246). 2 hrs., 40 mins. All major credit cards. ● ●

CHILDREN OF A LESSER GOD—Phyllis Frelich and Peter Evans star in Mark Medoff's touching play about a romance between a deaf woman and her non-handicapped lover. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $17-$27.50. Fri. & Sat. at 8, $19.50-$30. Wed. at 2, $15-$22.50. **Longacre,** 220 W. 48th (246-5639). 2 hrs., 40 mins. All major credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $20-$30, Sat. at 2, $22.50-$32.50. **Shubert,** 225 W. 44th (246-5990). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Revival of Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, Lizbeth Mackay, and Peter MacNicol; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $18.50-$25; Sat. at 8, $20-$27.50; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 15 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $20-$30; Fri. and Sat. at 8, $22.50-$35; Sat. at 2, Sun. at 3, $17.50-$30; Wed. at 2, $15-$27.50. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Tues.-Fri. at 8, Sun. at 3, $11-$17; Sat. at 8, $12.50-$18.50; Wed. & Sat. at 2, $10-$16. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 15 mins. AE, CHGT. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining and beautifully performed musical, with a group of talented unknowns (who won't stay unknown for long). Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (265-4311). 2 hrs., 10 min. Major credit cards.

THE DRESSER—Tom Courtenay, Paul Rogers, and Rachel Gurney in a play by Ronald Harwood (who was at one time a dresser for Donald Wolfit), set in an actor's dressing room and focusing on an old Shakespearean actor and his resourceful, gossipy dresser. Directed by Michael Elliott. Clever and articulate. Harwood is entertaining with both authentic and invented anecdotes. The play is eminently worth attending. The acting, directing, and the visual, aural, and lighting effects could not be improved upon. Mon.-Thurs. at 8, Sat. at 2, $18.50-$25; Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $16-$22.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 20 min. Major credit cards.

EVITA—Derin Altay is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With James Stein and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

FIFTH OF JULY—Joseph Bottoms and Laraine Newman star in Lanford Wilson's latest saga about the Talley family. With Kathy Bates, Tom McBride, Jonathan Hogan, and Amy Wright complete the cast. Wilson has a warmly persuasive way with both witty dialogue and riotous monotone. Directed by Marshall Mason. The good news is that the play can still delight even at a third viewing. Tues.-Sun. at 8, Sat. at 2, $17-$25; Fri. & Sat. at 8, $19.50-$27.50; Wed. at 2, Sun. at 3, $14.50-$22.50. **New Apollo,** 234 W. 43rd (921-8558). 2 hrs.,30 min.Major credit cards.●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

GROWNUPS—Jules Feiffer's amusing tale of infighting in a typical Jewish family; directed by John Madden. All the actors—Bob Dishy, Frances Sternhagen, Harold Gould, Cheryl Giannini, Kate McGregor-Stewart, Jennifer Dundas—are fine or better than fine, and John Madden's staging is flawless. Mon.-Thurs. at 8, Sat. at 2, $16-$27; Fri. & Sat. at 8, $17.50-$28.50; Wed. at 2, $15-$22.50. Lyceum, 149 W. 45th St. (582-3897). 2 hrs. Major credit cards.

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3, $20.50-$30; Fri. & Sat. at 8, $23.50-$35; thru 4/3. **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min.

MASS APPEAL—Milo O'Shea and Michael O'Keefe co-star in Bill C. Davis's small, canny, marvelously compact play about a bibulous compromising priest who, despite his vows, enjoys wordly pleasures—good wines, a shiny Mercedes—and his confrontations with an impassioned, troubled young seminarian who holds conflicting ideas; directed shrewdly, and with eloquent terseness by Geraldine Fitzgerald. Tues.-Sat. at 8, $20-$27.50; Wed., Sat. at 2, Sun., at 3, $17.50-$25. **Booth,** 222 W. 45th (246-5969). 2 hrs., 15 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9:30, $18-$32. **Edison,** 240 W. 47th (757-7164). 2 hrs., 15 min. All major credit cards. ● ●

THE PIRATES OF PENZANCE—Treat Williams, George S. Irving, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Terri Klausner, Hinton Battle, Gregg Burge, Mercedes Ellington, Priscilla Baskerville. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2hrs., 15 min. All major credit cards.

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. Major credit cards. ● ●

WALTZ OF THE STORK—Melvin Van Peebles stars in a comedy with music which he wrote and directed, revolving around the life and times of Edward Aloysius Younger. Story is termed a valentine to the Big Apple. Tues.-Thurs. at 8, Wed. & Sat. at 2:30, Sun. at 3, $19-$22.50; Fri. & Sat. at 8, $21-$24. **Century,** 235 W. 46th (354-6644). 2 hrs. Major credit cards.

THE WEST SIDE WALTZ—Katharine Hepburn stars with Dorothy Loudon in a new play by Ernest Thompson which takes place in a once luxurious Upper West Side apartment-hotel now populated by a host of eccentrics; directed by Noel Willman. With David Margulies, Regina Baff, and Don Howard. Mon.-Sat. at 8, $20-$30; Wed. at 2, $14-$23.50; Sat. at 2, $17.50-$27.50. **Ethel Barrymore Theater,** 243 W. 47th (246-0390). 2 hrs. All major credit cards.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs.,30 min. Major credit cards.

Off Broadway

BESIDE THE SEASIDE—Stephen Temperley's play set in England in the summer of 1924; directed by Vivian Matalon; with Charlotte Moore, Leslie O'Harry, Harry Groener, and Kathryn Sparer. **Hudson Guild,** 441 W. 26th (760-9839).

THE BRIXTON RECOVERY—Jack Gilhooley's new play about a journeyman prizefighter who falls in love with a West Jamaican barmaid. With William Russ and Hazel Medina. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $10. **South St. Theater,** 424 W. 42nd (279-4200).

THE CARETAKER—Revival of Harold Pinter's play, starring F. Murray Abrams, staged by Anthony Page, with Anthony Heald, and Daniel Gerroll. Tues.-Sat. at 8; Wed., Sat., & Sun. at 2 $14.50-$16.50; from 1/24, **Stage One,** Roundabout, 333 W. 23rd (242-7800).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $15.50-$19.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

COTTON PATCH GOSPEL—Musical with songs by the late Harry Chapin, co-authored by Tom Key and Russell Treyz. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $9.95-$16.95. **Lambs Theater,** 130 W. 44th (997-1780).

DOUBLE BILL—Strindberg's *The Stronger* and Eugene O'Neill's *Hughie.* Wed.-Sat. at 8, Sat. & Sun. at 3; $8-$10. **Harold Clurman Theater,** 412 W. 42nd (279-4200).

ENTERTAINING MR. SLOANE—Revival of Joe Orton's first full-length play, starring Barbara Bryne, Brad Davis, Jerome Dempsey, and Gwyllum Evans. Bang-up direction by John Tillinger. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7:30; $14.95-$16.95; thru 1/31. **Cherry Lane,** 38 Commerce St. (989-2020).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$14. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

FRANCIS—A musical based on the life of St. Francis of Assisi by Joseph Leonardo, Stephen Janowski, and Kenny Morris; directed by Frank Martin. Tues., Wed. & Fri., Sat. at 8, Wed. at 2:30, Sat. at 2, Sun. at 2 & 5; $15, $18. **St. Peter's Church,** Citicorp, 54th & Lexington (751-4140).

THE HOUSE ACROSS THE STREET—Darrah Cloud's play about a suburban family living across the street from a mass murderer; directed by Bruce Levitt. Wed.-Sun. at 7:30; Sat. & Sun. at 2:30; $8; from 1/22. **Ensemble Studio,** 549 W. 52nd (247-4982).

INVITATION TO A MARCH—Revival of the Arthur Laurents comedy about lovers who defy convention; directed by Hillary Wyler. Thurs.-Sat. at 8, Sun. at 3; $6; thru 1/31. **Wonderhorse,** 83 E. 4th St. (533-5888).

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—A rock musical by Tim Rice and Andrew Lloyd Webber (who gave us *Evita*) based on the Old Testament; directed and choreographed by Tony Tanner. With Bill Hutton and Laurie Beechman. Tues.-Sat. at 8, Wed. & Sat. at 8, Sun. at 3; $19.50-$21. The best and most charming work by these talented two, these *three,* because we must include Tanner. And the cast is lovable from top to bottom. **Entermedia,** 2nd at 12th (475-4191). (Last perf. here 1/24, then moves to Royale. See Bdway listing for details.)

KEYBOARD—Cleavon Little stars in Matt Robinson's play about an aging entertainer's struggles to keep up his dreams at the expense of his wife and son; directed by Shauneille Perry; with Giancarlo Esposito. Thurs.-Sun. at 7:30; Sun. at 3; thru 1/30 (special perf. 1/18 at 7:30). **New Federal Theater,** 466 Grand St. (598-0400).

KEY EXCHANGE—Priscilla Lopez, Mark Blum, and Ben Masters star in Kevin Wade's play about modern romance and urban manners; directed by Barnet Kellman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$16. **Orpheum,** 126 Second Ave. (260-8480).

MARCH OF THE FALSETTOS—William Finn's attractive mini-musical with new adventures of Marvin, the hero of *In Trousers.* Michael Rupert plays the title role, and there is extremely clever staging by director James Lapine. Tues.-Fri. at 8:30, Sat. at 7 & 10, Sun. at 3 & 7; $16-$18; thru 1/31. **Westside Arts,** 407 W. 43 (541-8394).

MISS JULIE—Strindberg's play, directed by Gene Feist, starring Giulia Pagano, Stephen Schnetzer, Geoff Pierson, and featuring Dillon Evans, John Michalsky, Janet Zarish, Elizabeth Owens, and Alma Cuervo. On a double bill with *Playing With Fire.* Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Theater Stage Two,** 307 W. 26th (242-7800).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Carol Woods, Peggy Alston, and Frozine Jo Thomas, with music onstage by the New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions, and the whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

SECRET LIVES OF THE SEXISTS—A farce of modern life, starred in, written, and directed by Charles Ludlam. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $6-$10. **Ridiculous Theatrical Co.,** One Sheridan Square (255-9094).

TOMFOOLERY—A musical intravanganza (which is the opposite of an extravaganza) with music and lyrics by Tom Lehrer, directed by Gary Pearle and Mary Kyte, adapted by Cameron Mackintosh and Robin Ray, starring Donald Corren, MacIntyre Dixon, Joy Franz, and Jonathan Hadary. It ran a year in London's West End. $14.95-$18.95. **Top of the Gate,** Bleecker St. & Thompson (473-7270).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Women and Children First,* all by and with Harvey Fierstein and starring Joel Crothers. Wed.-Mon. at 7:30; $15-$17.50. A very amusing as well as moving trio of plays about the homosexual world. **Actors Playhouse,** 100 7th Ave So. (691-6226).

TWELVE DREAMS—James Lapine's play, inspired by an obscure case history of Carl Jung's about a 10-year-old girl who has had a series of dreams and the search to interpret their meaning. Balefully mesmerizing fascination here, also extraordinary cleverness. With Stefan Schnabel and Carole Shelley. Tues.-Thurs. & Sun. at 8, Sat. at 3, $6; Fri. & Sat. at 8, Sun. at 3, $7. **Public Theater,** Martinson Hall, 425 Lafayette St. (598-7150).

Theater Companies

CIRCLE REPERTORY—*Confluence,* three one-act plays by John Bishop, Beth Henley, and Lanford Wilson; directed by Rodney Marriott. Stuart White and June Stein. Thru 2/27. **Circle Rep,** 99 Seventh Ave. So. (924-7100).

CSC REPERTORY—Karen Sunde and Robert Stattel in Chekhov's *Cherry Orchard,* directed by Christopher Martin. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7 $10-$12; thru 2/14; appearing in repertory with Ibsen's *Peer Gynt,* I & II. **CSC,** 136 E. 13th St. (677-4210).

JEAN COCTEAU REPERTORY—Tennessee Williams's *Something Cloudy, Something Clear,* a memory play set in the summer of 1940 on a beach near Provincetown. Also *The Two Noble Kinsmen,* by Shakespeare and Fletcher. Phone for schedule. **Theater,** 330 Bowery (677-0060).

EQUITY LIBRARY—*Street Scene,* revival of Elmer Rice's dramatic musical, based on his play of the same name, with music by Kurt Weill and lyrics by Langston Hughes; directed by Robert Brink. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 1/31. **Theater,** 310 Riverside Drive (663-2028).

LA MAMA ETC.—Ping Chong's *The Articulated Man,* with music by Meredith Monk, a Fiji Company production in multi-media narrative. From 1/23. $8. **La Mama,** 74a E. 4th (475-7710).

LATIN AMERICAN THEATER ENSEMBLE—Rene Ariza's *La Vuelta a la Manzana;* directed by Mario Pena. Fri. & Sat. at 8, Sun. at 6; 1/30-2/27 (in Spanish). **Intar 2,** 508 W. 53rd (362-9747).

MANHATTAN THEATER CLUB—Downstage Theater: British playwright Howard Barker's *No End of Blame,* about a political cartoonist (Michael Cristofer); directed by Walton Jones. There's a good deal of bitter wisdom here and effective satire. The play provides ample food for thought. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16, $18; thru 1/24. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interest, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $9-$14. Thru 2/14. **Theater Four,** 424 W. 55th (246-8545).

N.Y. THEATER STUDIO—Snoo Wilson's *The Soul of the White Ant,* set in South Africa, about apartheid; directed by Richard Romagnoli. Mon. & Wed.-Sun. at 8; 1/23-2/14; $6. **AMDA Studio,** 2109 Bdway (496-7833).

OPEN SPACE THEATER—Henrik Ibsen's last play, *When We Dead Awaken,* starring Kim Hunter and Anne Twomey, with Tom Klunis, Nicholas Wyman, and Ken Costigan; directed by Stephen Zuckerman. Thurs.-Sat. at 8, Sun. at 3; $6. **Theater,** 133 Second Ave. (254-8630).

PLAYWRIGHTS HORIZONS—Two one-act comedies by Christopher Durang: *The Actor's Nightmare* and *Sister Mary Ignatius Explains It All For You;* directed by Jerry Zaks. (Call for days and prices.) **Theater,** 416 W. 42nd (279-4200).

REPERTORIO ESPANOL—Calderon de la Barca's *La Vida es Sueno,* Rodrigues's *Toda Desnudez Sera Castigada,* in Spanish, in repertory thru January; $6. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—*East Lynne* in true British music hall style; Phyllis Craig's *Bargain for Murder, Guilty or Not* and *Murder One.* Mon.-Sat. at 8, Sun. at 3. **Theater,** 301 W. 55th (997-9582).

STONEWALL REPERTORY—A company devoted to the works of gay playwrights. Loretta Lotman's *Thanksgiving,* drama dealing with the return of a lesbian daughter to her family after an absence of several years; directed by Rene Savitt. Fri. at 8, Sat. at

7, Sun. at 6:30; $5, $6; thru 2/21. **Courtyard Playhouse,** 39 Grove St. (741-0307).

THE TROUPE—Shakespeare's *Richard III.* Thurs.-Sat. at 8, Sun. at 3; $4; 1/21-2/14. Moliere's *School for Wives.* Thurs.-Sat. at 8, Sun. at 3; $4; 1/21-2/14. **Theater,** 335 W. 39th (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead.

AGATHA CHRISTIE AND THE CURSE OF TUTANKHAMUN—All about Agatha and her short disappearance in this mystery play by Fred Fondren. Fri. & Sat. at 8, Sun. at 2; thru 1/31. **National Arts Theater,** 30 Bond St. (674-9710)

ALL EXCEPT GOODBYE—James Jennings's drama concerning a father and two sons in the aftermath of the mother's death; directed by John Wolf, Sam Gray plays the father. Wed.-Sat. at 8; $4; thru 1/30. **American Theater,** 314 W. 54th (581-3044).

ANGEL CITY—Revival of Sam Shepard's surrealistic movieland satire, directed by Kevin O'Connor. Wed.-Sun. at 8; $6; thru 1/31. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

BRAVO!—Comedy-drama by Edna Ferber and George S. Kaufman, directed by John Raymond. Thurs.-Sat. at 8; Sat. & Sun. at 3; $6; thru 1/31. **Apple Corps Theatre,** 601 W. 51st (664-0027).

THE BREAKERS—Herb Liebman's drama about patricide, wife-swapping, and betrayal; directed by Vincent Gugleotti; with Kevin O'Connor, Lynne Lipton, and Tom Noonan. Wed.-Sun. at 8; Sun. mat. at 3; $4; thru 1/30. **Sargent Theater,** 314 W. 54th St. (581-3044).

THE COTTON WEB—Celia Howard stars in Michael Champane's drama of women's lives, dreams, and hopes in industrial New England; directed by Ron Daley. Thurs.-Sat. at 8, Sun. at 3 & 8; thru 2/8. **New Vic,** 219 Second Ave. (674-9414).

THE DINING ROOM—A. R. Gurney's play about upper middle-class family life in America; directed by David Trainer; with Lois de Banzie, Remak Ramsay, John Shea, Ann McDonough, Pippa Peartree, and W. H. Macy. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; 1/27-2/21. **Playwrights Horizons,** 416 W. 42nd (279-4200).

DOCTOR'S OFFICE DISCO?—Donald Kvares's play, directed by Ed Rubin. 1/18-29 at 12:15 p.m. (Bring your lunch.) **Quaig Lunchtime Theater,** 108 W. 43rd (221-9088).

A DOLL'S HOUSE—Henrik Ibsen's drama about the budding struggle for women's rights. Thurs. & Fri. at 8, Sat. & Sun. at 2 & 7; $6; thru 1/24. **Off Center Theater,** 436 W. 18th (929-8299).

DOUBLE BILL—Eugene O'Neill's *The Moon of the Caribbees* and *Hughie,* directed by Rob Mulholland. 1/26-28 at 8:30; 1/29, 30 at 8; $2-$4. **Studio Theater,** 32 Washington Pl. (598-3067).

DOUBLE BILL—Peter Shaffer's one-act comedies, *The Public Eye* and *The Private Ear,* about love and lack of communication. Thurs.-Sat. at 8; $6; thru 1/24. **Riverwest Theater,** 155 Bank St. (243-0259).

DOUBLE BILL—Lanford Wilson's *Ludlow Fair* and Terrence Rattigan's *All On Her Own.* With Alicia Springer, Jo Damiano, and Marina Cross. Wed.-Fri. at 8; $3; thru 1/22. **No Smoking Playhouse,** 354 W. 45th (831-1198).

DREAMS DEFERRED—Laurence Holder's play, directed by Allie Woods, about black migration from the south and its impact on seven recent arrivals to Harlem. Thru 1/24. **Henry St. Settlement,** 466 Grand St. (598-0400).

DUSTOFF—Bruce King's drama about the life of eight Vietnam-era soldiers, set in a medical evacuation unit; directed by Jan Bowes. Wed.-Sat. at 8; $4; thru 2/6. **Westside Mainstage,** 424 W. 49th (581-6470).

THE ENCHANTED—Revival of Jean Giraudoux's comedy-fantasy, directed by Janet Hayes Walker. 1/21-23, 26, 27, 30 at 8; 1/23, 24, 30, 31 at 3; $6. **Theatre Space,** 2 E. 90th (534-5366).

EVIL SPIRIT—Alexandre Shirvanzade's play, directed by Joseph S. King, about superstition, possession, exorcism, involving mid-Eastern star-crossed lovers. Thurs.-Sun. at 8; 1/21-2/14; $4. **Classic Theater,** 114 W. 14th St. (242-3900).

FASHION—A musical comedy, by Anna Cora Mowatt, devised by Curtis Canfield, directed by Rose Lynch. Fri. & Sat. at 7:30, Sun. at 4; $5. **Nameless Theater,** 125 W. 22nd (242-9768).

FREEDOM AIN'T NO BOWL OF CHERRIES—Political musical comedy by Joan Harvey and John Amato, aiming a severe blow at the current war policy of the U.S.A. Thurs.-Sat. at 8; $4; by 4th Wall Repertory, **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

GHOSTS—Henrik Ibsen's drama; directed by Martin Nordal. Fri. & Sat. at 8, Sun. at 3; $5; Thru 1/24. **Mercer St. Theater,** 19 Mercer (243-6865).

HOOFERS—Virginia Seidel & Tod Miller star in a musical about a dance team resembling the Astaires, by Cliff Dowell and Eduardo Angulo. Thurs.-Sat. at 8, Sun. at 3; $4; thru 2/20. **Wooden O,** 335 W. 38th (736-5720).

IN THE CAGE—Based on the novella by Henry James, conceived for the stage by Rob McBrien and Wendy Wasdahl. Thurs.-Sat. at 8, Sun. at 3 & 8; $6; 1/28-2/7. **Washington Sq. Church,** 135 W. 4th (869-3981).

LADY WINDERMERE'S FAN—Oscar Wilde's play, directed by Andres Castro. Thurs.-Sat. at 8; $5; thru 3/27. **West Side Repertory Theater,** 252 W. 81st (666-3521).

LULLABY & GOODNIGHT—Elizabeth Swados's musical stars Jossie de Guzman and Larry Marshall and is said to be about pimps and whores. From 1/19, **Public/Newman Theater,** 425 Lafayette St. (598-7150).

THE METAMORPHOSIS—A new music-theater work based on the short story of Franz Kafka, conceived and directed by Martha Clarke. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 7:30; 1/27-2/14. **Cubiculo,** 414 W. 51st (582-1978).

MULATTO—Langston Hughes's tragedy about the Deep South in the 1930s, with the black population migrating to northern cities in search of work; directed by Samuel Barton. Mon.-Sun. at 8; $4; thru 2/14. **Amistad World Theater,** 754 Ninth Ave. (586-1260).

THE NITTY GRITTY—Or *Getting Hitched in Brooklyn Heights.* Raymond Banacki's comedy, directed by Michael Pritchard. Thurs. & Fri. at 8, Sat. at 10, Sun. at 9; $5, $6; thru 1/31. **Courtyard Playhouse,** 39 Grove St. (741-0307).

OFF THE WALL STRIKES BACK!—All-new political musical comedy revue. Tues., Sun. at 9, Sat. at 11:30. 4th Wall Repertory, **Truck and Warehouse,** 79 E. 4th (254-5060).

ON FIRE—Musical, conceived and directed by Nicky Silver who performs with Gayle Tufts. Wed.-Fri. & Sun. at 8, Sat. at 8 & 10:30; $10. **Nat Horne Theater,** 440 W. 42nd (279-4200).

PASS WITH CARE—Shelby Brammer's play about a young woman's life in the fast lanes of the Lone Star state. Wed.-Fri. at 8, Sat. at 8 & 10:30; Sun. at 3; $6; thru 1/24. **Tyson Studio,** 1026 Sixth Ave. (354-8471).

PINES '79—Terry Miller's play about five men spending a summer together directed by Richard Northcutt. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; $6; thru 1/31. A Glines production. **Shandol Theatre,** 137 W. 22nd (869-3981).

THE PRICE—Revival of Arthur Miller's play, starring Joseph Buloff and Joan Copeland, directed by Dan Held; about two long-estranged brothers separated by greed and false expectations. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $8; thru 2/14. **92nd St. Y,** 92nd at Lex. (427-6000).

TRIPLE BILL—Anton Chekhov's *The Marriage Proposal, The Brute,* and *Celebration,* one-acters directed by Sharon Quinn. 1/22, 23, 29, 30, 2/5, 6, 12, 13, at 8; 1/24 & 31, 2/7 & 14 at 7; $4. **Theater 22,** 54 W. 22nd (724-2800).

TWELFTH NIGHT—Shakespeare's work, directed by Harris Laskawy, with Janet Maylie, James Maxwell, William Preston, Patrick Husted, Lizaette Smith, Ken Stirbl, Richard Vernon, and Harvey Wilson. Thurs.-Sat. at 8, Sun. at 2; $6; thru 2/14. **Alvina Krause Theater,** 306 W. 38th (564-3293).

UNCLE VANYA—Anton Chekov's drama played in the atmosphere of national unrest and lethargy; directed by Mark Milo Kessler. Fri. & Sat. at 8, Sun. at 3; $5; thru 1/31. **Seventh Sign Theater,** 263 W. 86th St. (663-2648).

VATSLAV—Slawomir Mrozek's play about a 20th-century Everyman with hangups of the modern world; directed by Will Lieberson. Tues.-Sat. at 8, Sat. & Sun. at 3; $6; 1/26-2/14. **Quaigh Theater,** 108 W. 43rd (221-9088).

THE UNICORN—Michael Kimberley's play starring Hansford Rowe and Adam Redfield and directed by Norman Thomas Marshall. Fantasies of a father and son explode when the mother returns after a 25-year absence. 2/4-6, 8, 10-13, 17-20, 24-27 at 8; 2/7, 14, 21 & 28 at 3; $6. **No Smoking Playhouse,** 354 W. 45 (582-7862).

ZASTROZZI—George Walker's melodrama set in Italy in 1893, about a battle between two opposing forces, one good, one evil. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$14. **Public Theater/Other Stage,** 425 Lafayette St (598-7150).

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Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (580-9830). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, January 18

AMERICAN PHILHARMONIC ORCHESTRA, Rohan Joseph conductor; pianist Gary Graffman. Hindemith's *Mathis der Maler;* Ravel's Piano Concerto in D; Stravinsky's *Firebird Suite.* Avery Fisher Hall at 8. $7-$17.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with pianist Earl Wild. Debussy's Sonata in g for Violin and Piano; Haydn's Trio in G, Hob. XV:25; Brahms's Seven Hungarian Dances for Piano Four-Hands; Chausson's Concerto in D for Violin, Piano, and String Quartet. Alice Tully Hall at 7. $10.

CHARLES ROSEN, pianist. Beethoven program, including the "Tempest" and "Appassionata" sonatas. Carnegie Hall at 8. $5-$10.

AMERICAN BRASS QUINTET—Music from five continents, by Pilss, Barnes (N.Y. premiere), Lacerda, Lovelock. Carnegie Recital Hall at 8.

TAFELMUSIK, with soprano Jenny Brown, violinist Tom Suarez; violist John Dexter. Chamber music by Argento, Holliger, Ben Weber, Roussel, J.C. Bach. Provincetown Playhouse, 133 Macdougal St. (777-1827), at 8. $5.

SOLISTI NEW YORK, Ransom Wilson conductor; pianist Robin Sutherland, cellist James Kreger. Mozart's Symphony No. 16 and Piano Concerto No. 9; Walton's *Two Pieces;* Tchaikovsky's *Variations on a Rococo Theme.* Calvary Church, Park Ave. So. and 21st St. (662-2530), at 8. Donation. Note: pre-concert recital at 7:15; Ransom Wilson, flutist.

NEW YORK CITY BRASS—Music by Haufrecht, Hailstork, Cowell, Schüller. Good Shepherd-Faith Church, 152 W. 66th St., at 8. $4.

MARY ANN HART, mezzo-soprano/**PHILIP HIGHFILL,** pianist. Lieder by Wolf. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

CLIVE SMITH—Works for computer musical instrument, electric guitar and trumpet and tape. Premiere of *Out of Context, Variation II.* Pass, 16 W. 22nd St., Room 902 (989-2060), at 9. $4.

CHAMBER ORCHESTRA, with Phoebe Low and Friends. Sloane House Y Coffee House, 356 W. 34th St. (760-5850), at 8. 50 cents donation.

ANDRE WATTS, pianist/**CHARLES TREGER,** violinist. Westbury Music Fair. Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $11.75,$12.75.

Tuesday, January 19

ENGLISH CHAMBER ORCHESTRA, with violinist Gidon Kremer, violist Kim Kashkashian. Handel's Concerto Grosso in B flat; Mozart's Sinfonia Concertante in E flat; Vivaldi's *The Four Seasons.* Carnegie Hall at 8. $8-$15.

YEFIM BRONFMAN, pianist. Works of Beethoven, Chopin, Schumann, Stravinsky. 92nd St. Y at 8. $6-$9.

FOR THE LOVE OF MUSIC—Chamber music by Hindemith, Mozart, Dvorak. Merkin Concert Hall at 8. $7.50.

JOHN ANDERSON, oboist (N.Y. debut), with pianist Richard Nunn. Works of Bozza, Schumann, Britten, et al. Carnegie Recital Hall at 8. $5.

CHAMBER MUSIC SOCIETY—See 1/18.

CAECILIAN CHAMBER ENSEMBLE, Gerardo Levy conductor. Music for brass by Bach, Wilder, Tcherepnin. Trinity Church, Broadway at Wall St., at 12:45. Free.

JANUS ENSEMBLE, guest composer David Loeb. Works of Handel, Martinu, Loeb, Couperin. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

DEWEY REDMAN QUARTET—Jazz. Adam Clayton Powell Jr. Auditorium, Amsterdam Ave. and 146th St., at 6. Free.

CAPRICORN—Chamber music by Davies (N.Y. premiere), Souster (N.Y. premiere) Mayaami, Steinbock. (See Dance.) St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. $4 donation.

MUSIC LIVE—Original rock, soul, salsa, jazz. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, January 20

MUSIC FROM RAVINIA—Soprano Kathleen Battle, mezzo-soprano Maria Ewing, tenor Philip Creech, bass John Cheek, pianists Jeffrey Tate, James Levine. Brahms's *Liebeslieder Waltzes,* Op. 52 and 65; songs, duets, by Schubert and Schumann; Schoenberg's *Six Little Piano Pieces,* Op. 19. Alice Tully Hall at 8. $11.

ENGLISH CHAMBER ORCHESTRA, violinist Gidon Kremer. Handel's Concerto Grosso, Op. 6, No. 10; Pärt's *Tabula Rasa* (world premiere); Vivaldi's *The Four Seasons.* Avery Fisher Hall at 8. $9-$15.

TARACK CHAMBER ENSEMBLE, Gerald Tarack, director-violinist; Kenneth Cooper, harpsichord-continuo. Concerti Grossi by Handel. Carnegie Recital Hall at 8. $5.50.

KARYL LOUWENAAR, harpsichordist. Works of Scarlatti, Bach, Rameau, Schiffman, Penn. Merkin Concert Hall at 8. $6.

ANDREW BOLOTOWSKY, flutist/**WENDY CHAMPLIN,** guitarist. Works of Bach, Wanhal, Locatelli, et al. Interchurch Center, Riverside Dr. at 120th St., at noon. Free.

ST. THOMAS CHURCH CHOIR—Music of Palestrina. St. Thomas Church, Fifth Ave. and 53rd St., at 12:10. Free.

SANDRA MILLER/JAMES RICHMAN/LUCY BARDO—Music for Baroque flute. Christ Church, Park Ave. and 60th St., at 12 noon. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

CHAMBER MUSIC SOCIETY—See 1/18 for program. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn (834-8794), at 8. $8.

Thursday, January 21

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Daniel Barenboim. Mozart Symphony No. 25; Bartók's Piano Concerto No. 1; Mendelssohn's Octet (string-orchestra version). Avery Fisher Hall at 8. $6-$20. Note: Open rehearsal of this program, 9:45 a.m. 1/21 only; $3.

CHARLES ROSEN, pianist. Schumann program. Carnegie Hall at 8. $5-$10.

JANOS STARKER, cellist/**SHIGEO NERIKI,** pianist. Works of Beethoven. 92nd St. Y at 8. $8-$12.50.

NEW YORK WOODWIND QUINTET/FINE ARTS QUARTET—Bach's *The Art of the Fugue.* Metropolitan Museum at 8. $8.

JAMES EMERY, guitarist-composer, with trombonist Ray Anderson, J.D. Parran on reeds; flutist Robert Dick. New works for small ensembles. Washington Square Church, 135 W. 4th St., at 8. $5.

SALLY FORTINO, harpsichordist. Works of Merulo, Gibbons, Bach, et al. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

CLEMENT JANEQUIN VOCAL ENSEMBLE—Carnegie Recital Hall at 8. $4.

ALL-STAR JAZZ & TAPS—See "Dance" listings.

BOYS CHOIR OF HARLEM, in a jazz-and-gospel revue, conducted by Walter Turnbull; book by Frank Jones, dances by LaRoque Bey. Symphony Space (690-3333), at 8. $8.

WARREN CHIASSON QUARTET—Jazz. Olympic Tower Arcade, Fifth Ave. and 51st St., at 5:30. Free.

BARGEMUSIC CHAMBER MUSICIANS—Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Friday, January 22

ST. CECILIA CHORUS AND ORCHESTRA, David Randolph conductor; Vivaldi's *Dixit Dominus,* Haydn's *St. Cecilia Mass.* Carnegie Hall at 8. $5-$11.

NEW YORK PHILHARMONIC—At 2. See 1/21 for program.

MONTAGE QUARTET—Carnegie Recital Hall at 8:30.

BOYS CHOIR OF HARLEM—See 1/21.

ALL-STAR JAZZ & TAPS—See "Dance."

JANET ROLLAR, flutist. Lincoln Center Library at 4. Free.

NORMAN ROLLINGS, pianist. Songs of the thirties and forties. Citicorp Atrium at 6. Free.

PATINA KOPEC, violist/**ESTHER LAMNECK,** clarinetist/**LESLIE SIXFIN,** pianist. Works of Mozart, Brahms, Weber, et al. Rae Metzger Concert Social. St. Peter's Church, Lexington Ave. and 54th St. (749-5464), at 8:30. $7.

Saturday, January 23

BALTIMORE SYMPHONY, Sergiu Comissiona conducting; violinist Dylana Jenson. Ravel's *Alborado del gracioso;* Lalo's *Symphonie espagnole,* Op. 21; Shostakovich's Symphony No. 7, "Leningrad." Carnegie Hall at 8. $6-$12.50.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; pianist Joseph Kalichstein. Piston's *Sinfonietta;* Mendelssohn's Piano Concerto No. 1 in g; Dvorak's *Czech Suite,* Op. 39. 92nd St. Y at 8. $8-$12.50.

CHARLES TREGER, violinist/**ANDRE WATTS,** pianist. Works of Beethoven, Prokofiev, Debussy, Franck. Metropolitan Museum at 8. $15.

CHARLES FISK, pianist. Works of Bach, Debussy, Schumann, Brody (N.Y. premiere), Proctor (N.Y. premiere). Merkin Concert Hall at 8. $6.

NEW YORK PHILHARMONIC—See 1/21.

MAX VAN EGMOND, baritone/**PAUL O'DETTE,** lutenist. Works of the 17th century, from France, Holland, Italy, Germany, England. Alice Tully Hall at 8. $8.50.

GALIMIR QUARTET—Mozart's Quartet, K. 589; Berg's Quartet, Op. 3; Schubert's Quartet in d, "Death and the Maiden." Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2.

ROGER ROLOFF, *heldenbariton,* in excerpts from Wagner and Richard Strauss operas. Turtle Bay Music School, 244 E. 52nd St. (666-3436), at 8. Donation, to the Wagner Society.

MUSIC AND REMINISCENCES, with Elias, Eugene, and Norman Seaman. Carnegie Recital Hall at 8:30. $12, includes champagne.

MARLENE VER PLANCK/BEN ARONOV TRIO—Jazz. Citicorp Atrium at 8. Free.

JAMES TOCCO, pianist, plays the Bösendorfer piano. Center for Inter-American Relations, 680 Park Ave. at 68th St. (753-5200), at 8. Free.

DOWNTOWN CHAMBER PLAYERS, Mimi Stern-Wolfe conductor. "The Joy of Sextets." Works of Copland, Mendelssohn, Falla, Prokofiev. Third St. Music School Settlement, 235 E. 11th St. (777-3240), at 8. $5.

BOYS CHOIR OF HARLEM—At 3 and 8. See 1/21.

ALL-STAR JAZZ & TAPS—See "Dance."

BRONX ARTS ENSEMBLE, with pianist Alexander Peskanov. Works by Jansons, Tchaikovsky, Schubert, Rheinberger. Bronx House, 990 Pelham Pkwy. South, (548-4445), at 8. $5.

SUSAN POLIACIK, cellist/**WENDY CHAMLIN,** guitarist. Works of Villa-Lobos, Bach, et al. Phyllis Lynd Concert Party, Hotel Lexington Empire Room, at 48th St. (877-8233), at 8:30. $7.

Sunday, January 24

AMERICAN SYMPHONY ORCHESTRA, Gunther Schuller, conductor; violinist Nadja Salerno-Sonnenberg (N.Y. debut). Debussy's *Afternoon of a Faun;* Schubert's Symphony No. 8, "Unfinished";

Schuller's *Seven Studies on Themes of Paul Klee;* Tchaikovsky's Violin Concerto in D. Carnegie Hall at 3. $6-$11.

FRANK SINATRA/LUCIANO PAVAROTTI/ GEORGE SHEARING—Radio City M. H. Sold out.

JAN PEERCE, tenor. Benefit for Friends of Refugees From Eastern Europe. Arias by Gluck, Mozart, Verdi, others; cantorial music, folksongs. Carnegie Hall at 7:30. $6-$15.

ELISABETH SOEDERSTROEM, soprano, with pianist Thomas Schuback. "The Art of Song." Works of Sibelius, Grieg, Benedict, Tchaikovsky, et al. Alice Tully Hall at 3. $9.

JEAN-PIERRE RAMPAL, flutist/**JOHN STEELE RITTER,** harpsichordist. Works by Handel, Vivaldi, Telemann, Corelli, Bach, Leclair, CPE Bach. Avery Fisher Hall at 8. $7.50-$15.

CHRISTINA KISS, pianist (N.Y. recital debut). Works of Bartók, Liszt. Alice Tully Hall at 8. $4-$6.

THE MUSIC PROJECT—Chamber music by Haydn, Villa-Lobos, Stravinsky, Fauré. Merkin Concert Hall at 3. $6.

BETH ORSON, oboist-English hornist, with other instrumentalists and string ensemble; conductor, George Manahan. Works of Mozart, Verroust, Copland, Bach, Ohana (U.S. premiere). Merkin Concert Hall at 8. $5.

Y CHAMBER SYMPHONY—At 3. See 1/23.

GALIMIR STRING QUARTET.—Works of Mozart, Berg, Schubert. New School, 66 W. 12th St. (741-5689), at 2. $4.50.

RICHARD WYR, baritone, with pianist Kenneth Blue. Carnegie Recital Hall at 8:30. $6.

AURA NORMA ROBLEDO, soprano/**JUAN CUEVAS,** tenor. Arias and duets. Carnegie Recital Hall at 2. $8, $9.

ARIANNA GOLDINA, pianist. Works of Mozart, Schubert, Scriabin, Skulte, Sturms. Carnegie Recital Hall at 5:45. $6.

NED ROREM, composer-pianist/**ROSALIND REES,** soprano. "Meet the Composer" lecture-recital. Rorem's songs set to Tennyson, Goodman, Sitwell, et al. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $3.

DANYAL LAWSON, pianist. LaPiana Showroom, 147 W. 24th St. (243-5762), at 4. Free.

CON BRIO ENSEMBLE—Music by Bruch, Franck, Stravinsky, Ryden. The Dairy, Central Park, west of the Zoo off Fifth Ave. at 65th St. at noon. Free.

BRYAN GORDON, singer-guitarist. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $3.

MUSIC LIVE—See 1/19.

DOVER WOODWIND QUINTET—Citicorp at 1. Free.

BROOKLYN CHAMBER ORCHESTRA, Fredric Goldrich, conductor; violinist Ira Lee. Works of Bartók, Mozart, Grieg. Midwood High School, Bedford Ave. at Glenwood Rd., Brooklyn. Donation, $5.

EMILY GISH CORBATO, pianist. Brooklyn Museum, Eastern Pkwy., at 12:30. Free, with museum admission.

BARGEMUSIC CHAMBER PLAYERS—Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 4. $6.

CHURCH CONCERTS—Soprano Linda Kundell, pianist Raphael Mostel. Works by Schubert, Schumann, Fauré, Obradors, et al. Good Shepherd, 236 E. 31st St., at 4. $2.50. . . Choir, Frederick Grimes director; harpsichordist Nancianne Parrella. Bach's Cantata No. 72, Harpsichord Concerto No. 1 in d. Holy Trinity Lutheran, CPW and 65th St., at 5. Offering. . . Choir, conducted by Jack H. Ossewaarde; Walton's *Belshazzar's Feast.* St. Bartholomew, Park Ave. at 51st St., at 4. $3. . . Susan Fourcade, pianist; works of Beethoven, Debussy, Brahms, Prokofiev. St. Ignatius, West End Ave. and 87th St., at 4. $5. . . St. Thomas Episcopal, Fifth Ave. and 53rd St. At 4: church choir, music of Leighton, Tippett, Stravinsky; offering. At 5:15, organist Renee Barrick. Free.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 17—Mon., 1/18, at 8: Verdi's *Il Trovatore,* Conlon conducting; with Price, Cortez, Giacomini, Quilico, Kavrakos. 1/19 at 8: Puccini's *La Bohème,* Levine conducting; with Stratas, Scotto, Carreras, Edwards, Robbins, Monk, Tajo. 1/20 at 8: Verdi's *Luisa Miller,* Santi conducting; with Ricciarelli, Berini, Catania, Pavarotti, Nucci, Plishka, Vernon. 1/21 at 8: Wagner's *Tannhäuser,* Levine conducting; with Rysanek, Dunn, Brenneis, Weikl, Macurdy, Myra Merritt (debut). 1/22 at 8: *La Bohème;* same as 1/19, except Migenes-Johnson for Scotto, Stilwell for Edwards. 1/23 at 2: *Luisa Miller;* same as 1/20, except Cheek for Vernon (broadcast on WQXR). 1/23 at 8: *Il Trovatore;* same as 1/18.

Other

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 1/24, Gilbert and Sullivan's *The Pirates of Penzance.* 1/27-2/7: *The Mikado.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

LA TRAVIATA, by Verdi. Staged version, by Stella Opera Co. St. Jean Baptiste Auditorium, 167 E. 75th St. (674-5243, after 5). 1/24 at 3:30. $5.

LA PUMA OPERA WORKSHOP, Josephine La Puma director (864-0712). Bellini's *I Capuleti e Montecchi,* at Blessed Sacrament School, 147 W. 70th St., 1/24 at 3. Gounod's *Romeo et Juliette,* at Holy Name Auditorium, Amsterdam and 96th , 1/22 at 7. Contr.

LA CORTE DE FARAON, a zarzuela by Lleo and Perrin & Palacios. Repertorio Espanol. Gramercy Arts Theater, 138 E. 27th St. (889-2850). Sat. at 8; $8. 1/31 at 3; $7.

LA GRAN SCENA OPERA CO. DI NEW YORK—Vera Galupe-Borszkh and Celestina Della Glük in scenes and arias; Richard Burke conducting Transvestite troupe, starring Mario Villanueva and Ira Siff. Orpheum Theater, Second Ave. and St. Mark's Pl. (260-8480). Fridays at 11 p.m.; $5-$9.

OPERATIC CONCERT—La Selva's New York Grand Opera Singers; Citicorp Atrium, Wed. at 6; free.

Dance

New York City Ballet
At the New York State Theater

THRU FEBRUARY 21—$3-$25. 1/19 at 8: *Divertimento #15, Piano Pieces, La Valse.* 1/20 at 8: *Le Tombeau de Couperin, Ballade, Duo Concertant, The Four Seasons.* 1/21 at 8: *Ballo della Regina, Mozartiana, The Magic Flute* (a benefit—call 877-7635). 1/22 at 8: *A Midsummer Night's Dream.* 1/23 at 2: *Mozartiana, The Magic Flute, La Valse.* 1/23 at 8: *A Midsummer Night's Dream.* 1/24 at 1: *Stravinsky Violin Concerto, The Magic Flute, The Four Seasons.* 1/24 at 7: *Piano Pieces, Mozartiana, Ballade, La Valse.*

Dance Theatre of Harlem
At City Center

THRU FEB. 14—1/19, 20, 23 at 8; 1/24 at 2: *Concerto Barocco, Songs of the Auvergne, Banda, Mirage.* 1/21, 22 at 8; 1/23 at 2; 1/24 at 7:30: *Serenade, Equus—the Ballet, Dougla.*

Other

ALL-STAR JAZZ & TAPS—Jimmy Slyde, Lon Chaney; others Jazz Forum, 648 Broadway, near Bleecker (477-2655), 1/21-23 at 10. $8.

CAITLIN CORBETT/MARY LYMAN-FENN, in *Houses and She Perched,* a collaborative dance concert. White Dog Studio, 54 White St. (966-6347), 1/23, 24 at 8. $4.

ECHOLALIE DANCE GROUP—Nadine Helstroffer and Monique Ernst dance their own works. KHDT, 330 E. Broome St. (966-6414). 1/20, 21 at 8:30. $4.

FLIP SIDE—An evening of dance works by Jane Carrington and Francine Landes. Merce Cunningham Studio, 463 West St. (924-0077) 1/23, 24 at 8.

KATHLEEN QUINLAN-KRICHELS, in "An Evening with Isadora Duncan." Downtown Cultural Center, 111 Willoughby St., Brooklyn (783-3077). 1/22, 1/23 at 8. $4.

MARILYN MAZUR—Two dances by her, in concert with the Capricorn chamber music group (see Concerts). St. Peter's Church, Citicorp, Lexington Ave. and 54th St. (246-0927). 1/19 at 8. $4.

THUNDERBIRD AMERICAN INDIAN DANCERS—A pow-wow based on lore of many tribes, with costumed dancers, audience participation, much more. Theater for the New City, 162 Second Ave. (254-1109). Thru 1/24, Thurs.-Sat. at 8, Sun. at 2. $4.

CHARLES MOULTON DANCE COMPANY—Premiere of *Stepwise Motion* and *16-Person Card Flashing.* Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 1/20-23 at 8, 1/24 at 3. 1/27-30 at 8, 1/31 at 3. $5.

RIVERSIDE DANCE FESTIVAL—Lyric Dance Ensemble/Susanna Organek, with works in neoclassic, lyric, theatrical, and modern styles. 1/20, 22 at 8; 1/24 at 2. . . Dance in New York/Ellen Jacob, an evening of blues dances. 1/21, 23, 24 at 8. Riverside Church, the Drive at 120th St. (864-2929). $5.50.

ROSSIYA—New dance choreographed by Fred Mehrten for Michael Kuhling and Janisa Wenk. Greene Space, 105 Greene St. (925-2415). 1/21-23 at 8; 1/23 also at 5. $4.

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

HERBERT BAYER/JACQUES LIPCHITZ/ALTOON SULTAN—Recent paintings, thru 1/30/Selected large-scale sculpture, 1927-1971, thru 2/28/Gouaches and paintings, thru 1/30. Marlborough, 40 W. 57th (541-4900).

STANLEY BOXER/ROBERT GOODNOUGH—"Vintage Paintings" by both. Thru 2/3. deNagy, 29 W. 57th (421-3780).

ROBIN BRUCH—Sharply colored amorphous shapes, thru 1/30. Kornblee, 20 W. 57th (586-1178).

SYDNEY BUTCHKES—Gridded floating color fields, thru 2/13. Touchstone, 29 W. 57th (826-6111).

ANTHONY CARO/HANS HOFMANN—"Bronze Screens,"/20 small late abstractions. Thru 1/30. Emmerich, 41 E. 57th (752-0124).

JACK CHEVALIER—Constructions of wood, paper, beadwork, thru 1/30. Adler, 37 W. 57th (980-9696).

JEANETTE CHUPACK—Paintings, thru 1/30. Tatistcheff, 38 E. 57th (888-1599).

CHRIS DE BOSCHNEK/TAKAKO YAMAGUCHI—Mixed-media "fallout"/Paint on paper. Thru 1/30. Markel, 50 W. 57th (581-1909).

ERIK DESMAZIERES—Masterful etchings from the intimate to the fantastic, thru 1/30. Fitch-Febvrel, 5 E. 57th (688-8522).

JIM DINE/DAVID HOCKNEY—Important prints by both, the majority from the 70's. Thru 1/23. Getler/Pall, 50 W. 57th (581-2724).

OYVIND FAHLSTROM—Bitingly political 3-D reliefs, theater pieces and drawings, thru 1/30. Janis, 110 W. 57th (586-0110).

MAURICE FREEDMAN—The city, nature for 50 years, 1/19-2/27. Midtown, 11 E. 57th (758-1900).

MARTIN FRIEDMAN (1896-1980)—Luminous canvases using impressionist and abstract elements, thru 2/5. Summit, 101 W. 57th (586-6734).

JOHN GOODHEART—Ceramic sculpture, the vessel, thru 2/2. Portnoy, 56 W. 57th (757-0461).

SIDNEY GORDIN—Recent geometric abstractions including reliefs and collage, thru 2/6. Deutsch, 20 W. 57th (765-4722).

P.S. GORDON—Nostalgic still lifes in watercolor, thru 1/27. Fischbach, 29 W. 57th (759-2345).

PHILIP GUSTON—Color works on paper done in 1980, thru 2/9. McKee, 41 E. 57th (688-5951).

SUSAN HALL/JOHN WILLENBECHER—Ephemeral symbolist canvases, one 12 feet long/Faux-marble constructions. Thru 1/30. Hamilton, 20 W. 57th (765-5915).

CRAIG KAUFFMAN—Large still-life interiors in mixed media on silk, 1/20-2/13. BlumHelman, 20 W. 57th (245-2888).

ED KERNS/FRANTISEK KUPKA (1871-1957)—From 1976 to 1982, from the richly colored layered, torn, and stitched canvases to his monochromatic collages/Abstract gouaches and woodcuts. Thru 1/30. Esman, 29 W. 57th (421-9490).

FERNAND LEGER (1881-1955)—Gouaches and paintings from 1937, thru 1/29. Jackson Iolas, 52 E. 57th (755-6778).

PATRICIA NIX—"Cabinets," box assemblages and painted constructions, thru 1/30. Sutton, 29 W. 57th (888-0638).

PETER PEREZ—Mixed-media, graffiti-like works of an artist-in-exile's anger; thru 2/4. Pearl, 29 W. 57th (838-6310).

PICASSO—Silver plates designed in the 50's and 60's, 1/19-3/6. Katzen, 11 E. 57th (759-6292).

JIM REED—Painted photos and large-format composite paintings, thru 2/6. Heidenberg, 50 W. 57th (586-3808).

ROLPH SCARLETT—50 small gouaches from 1940, thru 2/6. Washburn, 42 E. 57th (753-0546).

DEE SHAPIRO—Densely textured abstractions, thru 2/6. Zarre, 41 E. 57th (752-0498).

HOLLIS SIGLER—*A new narrative cycle dealing* with escape, thru 2/4. Gladstone, 41 W. 57th (758-6765).

GERI TAPER—Calligraphic and rhythmic abstractions in blue and red, thru 1/30. Sachs and Haber/Theodore, 29 W. 57th (421-8686).

MICHAEL TREE—Pen-and-ink drawings of his garden in Dorset; paintings, many of family members, thru 2/6. Jacobson/Hochman, 24 W. 57th (581-8346).

ALAN TURNER—40-foot-long "The Marked Woods" and other paintings, thru 2/4. Alexander, 20 W. 57th (757-3721).

BARBARA VALENTA—Wood and canvas constructions, thru 1/23. Parsons, 24 W. 57th (247-7480).

KIM WEINTRAUB—Sculptural scenes in bronze, thru 1/23. Gallery 84, 30 W. 57th (581-6000).

WILLIAM T. WILEY—Ecological concerns and studio fantasies in large drawings, paintings, constructions, thru 1/30. Frumkin, 50 W. 57th (757-6655).

TAKAKO YAMAGUCHI—Undulating forms in reds, mauves, bronze leaf, thru 1/30. Markel, 50 W. 57th (581-1909).

Madison Avenue and Vicinity

AKIRA ARITA—Recent drawings, thru 2/6. Staempfli, 47 E. 77th (535-1919).

JOHN TAYLOR ARMS/ERNEST D. ROTH—Early-20th-century European scenes by two of America's finest etchers, thru 2/6. AAA, 663 Fifth (755-4211).

THOMAS HART BENTON/CAROL SUTTON—*Synchromist paintings from 1915 to 1920 by this ma*jor American regionalist/New paintings. Thru 1/30. Salander-O'Reilly, 22 E. 80th (879-6606). Mon.-Sat. 10-5:30.

AGOSTINO BONALUMI/ANTONIO RECALCATI—Ambiguity in canvas stretched on a wooden skeleton,/"Imprints" of the paint brush. Thru 1/30. Arman, 817 Madison (570-2700).

DENHAM CLEMENTS—Realist portraiture, thru 1/30. P, M & Stein, 903 Madison (734-3373).

TONY DELAP—Sculpture and drawing studies for these works, thru 2/3. Elkon, 1063 Madison (535-3940).

FRANK FAULKNER—Ambiguous landscapes with figural elements, thru 2/3. Knowlton, 19 E. 71st (794-9700).

GREGORY GILLESPIE—Recent portraits, landscapes, and interiors, thru 2/6. Forum, 1018 Madison (535-6080).

ROBERT GRAHAM—Two female figures and a bronze horse, thru 2/3. Miller, 724 Fifth (246-1625).

MEHMET GÜLERYÜZ—Eerie half-human, half-animal creatures, thru 2/4. Schlesinger-Boisante, 822 Madison (734-3600).

JOHN HELD, JR.—Cityscapes, land, and flowers in watercolors, 1919 to 1936, thru 1/30. Graham, 1014 Madison (535-5767).

GEORGE HERRIMAN—(1878-1944) Original drawings for the comic strip "Krazy Kat," thru 2/6. Graham, 1014 Madison (535-5767).

JASPER JOHNS—Usuyuki and Cicada, two themes, thru 1/30. Castelli, 4 E. 77th (288-3202).

ALUN LEACH-JONES/ZELIG SEGAL—Geometrics using primary colors and intense blacks, thru 1/30. Urdang, 23 E. 74th (288-7004).

CESAR MARTINEZ-SERRA—Landscapes in oil, pastels, watercolors, and drawing. 1/19-2/14. Lindgren, 575 Madison (838-3943).

LOUISA MATTHIASDOTTIR—Icelandic landscapes, self-portraits, thru 1/27. Schoelkopf, 825 Madison (879-4638).

ALICE PHILLIPS—Gestural patterns using oblique lines, thru 2/6. Findlay, 984 Madison (249-2909). Mon.-Sat. 10-5.

JONATHAN SHAHN—Cast-bronze portraits, their wooden armatures, tools, thru 2/12. Sculpture Center, 167 E. 69th (879-0430).

SANDI SLONE—Color shapes in acrylic and gesso, thru 1/31. Acquavella, 18 E. 79th (734-6300).

WALASSE TING—Acrylics on Chinese paper, thru 2/6. Lefebre, 47 E. 77th (744-3384).

VICTOR VASARELY—Sculpture, thru 2/15. Vasarely Center, 1015 Madison (744-2332).

SoHo

MURRAY ALCOSSER/JOYCE STILLMAN-MYERS—Large color photos of flowers, shells, found objects/Recent pastels. Thru 1/30. Meisel, 141 Prince (677-1340).

CAROLE ALTER/STEVE BALKIN—Oil pastel interiors/Imaginary populated landscapes. Thru 1/30. Thorp, 419 W. Broadway (431-6880).

DENNIS ASHBAUGH—Recent paintings, thru 1/30. Cowles, 420 W. Broadway (925-3500).

ROBERT BEAUCHAMP/FRED MITCHELL—Grotesque mythic images in thick imposto/New York in watercolors. Thru 2/3. Landmark, 469 Broome (966-1173).

BENJAMIN BERGSTEIN—Expressionist figures, gnarled trees, violent dinner scenes, thru 1/31. Pleiades, 152 Wooster (475-9658).

JOSEPH BEUYS—Four vitrines, "Jason," a sculpture, and many drawings, thru 2/3. Feldman, 31 Mercer (249-4050).

JUDY BLUM—Maps on unstretched canvas and drawings, thru 2/3. Soho 20, 99 Spring (226-4167).

JACKIE CARSON/CAROLYN PARKER—The Southwestern landscape abstracted/Architectural photorealism. Thru 1/30. Starkman, 465 W. Broadway (228-3047).

WALTER DE MARIA—Two installations, "The Broken Kilometer" and "The New York Earth Room," thru 1/30. DIA, 393 W. Broadway and 141 Wooster (473-8072).

TOM DOYLE—Sixteen monoprints, maquettes, and one large wood sculpture meant to be entered, thru 1/30. Hutchinson, 138 Greene (966-3066).

LESLEY DUMBRELL/JOHN FIRTH-SMITH—Color grid abstractions/Intuitive monochromatic paintings. Thru 1/30. Cuningham, 94 Prince (966-0455).

DAVID LANDIS FICK—Paintings and drawings, thru 2/3. Milliken, 98 Prince (966-7800).

LOUIS FINKELSTEIN—Paintings, thru 2/3. Ingber, 460 W. Broadway (674-0101).

MICHAEL FRAUENGLASS/PHILIPPE NOYER—Flower paintings/Exotic prints. Thru 1/30. Weston, 149 Mercer (226-4141).

DAN FREEMAN/MARK SCHWARTZ—Ten small paintings based on poems/Speed-blurred figures and color-saturated landscapes. Thru 1/30. Semaphore, 462 W. Broadway (228-7990).

ROSEANNE GENERALLI/ALAN KIKUCHI-YNGOJO—Pastel drawings and watercolors/Collaged color photos. Thru 1/30. Bromm, 90 W. Broadway (732-6196).

LEON GOLUB—The horrors of interrogation and torture; thru 1/30. Caldwell, 383 W. Broadway (966-6500).

MICHAEL GREENE—Paintings and drawings, thru 1/30. Hunnings, 139 Spring (966-6942).

NANCY HOLT—An electrical network installation plus photo documentation of site works, thru 1/30. Weber, 142 Greene (966-6115).

CHARLES KAIMAN—Subtle still lifes in oil, 1/22-2/10. Prince Street, 121 Wooster (226-9402).

INA LIEBERMAN—Oversized pocketbooks, thru 1/24. Central Hall, 386 W. Broadway (226-9215).

BRUCE MCLEAN—Painterly and figurative works on paper, thru 2/3. Boone, 420 W. Broadway (966-2114).

CHUCK MILEY—Realist close-ups of everyday activities and chores, thru 1/28. Westbroadway, 431 Westbroadway (966-2520).

MICHAEL MOGAVERO—Urban trauma and isolation/Members. Thru 1/27. Solomon, 392 W. Broadway (925-1900).

HANS NAMUTH/BRUCE NAUMAN/ANDY WARHOL—Photographic portraits of artists/Sculptures and drawings using steel and cast iron/"Reversals" and "Dollar Signs," paintings. Thru 1/30. Castelli, 420 W. Broadway and 142 Greene (431-5160).

BRUCE NAUMAN—"Violins, Violence, Silence," concurrent with Castelli showing, thru 1/30. Sperone Westwater Fischer, 142 Greene (431-3685).

JOSEPH NECHVATAL—"When Things Get Tough on Easy Street," an installation, thru 1/30. Kitchen, 484 Broome (925-3615). Tues.-Sat. 1-6.

LINDA NISSELSON—Streaked watercolors on paper/Five invited artists. Thru 1/23. Pindar, 127 Greene (533-4881).

TOMIYO SASAKI—Actual suspended objects, including mannequins, 1/19-2/13. Inroads, 150 Mercer (226-6622).

LINDA SCHONFELD—Surrealistic landscapes, thru 1/24. Pleiades, 152 Wooster (475-9658).

JOEL SHAPIRO—Drawings, thru 2/6. Cooper, 155 Wooster (677-4390).

MICHAEL TETHEROW—Large distorted faces, thru 2/4. Bonlow, 150 Greene (925-4482).

BOAZ VAADIA—Recent sculptures in wood and stone, thru 1/30. Meyer, 410 W. Broadway (925-3527).

Other

SIDNEY GLUCK—Miniature paintings and color fantasies on fabric, thru 2/3. New School, 66 W. 12th, Rm 410 (741-5687). Mon.-Fri. 9-5.

RED GROOMS—*Ruckus Manhattan,* a zany reconstruction, thru 3/30. Burlington House, 1345 Sixth (619-1955). Wed.-Sun. 12-6.

FRED GUTZEIT—An installation using gloves encrusted in layers of color, thru 2/17. Fashion Moda, 2803 Third (585-0135). Tues.-Sat. 2-7.

JANET HENRY/RANDY WILLIAMS—Autobiographical installations/Socio-political satire in sculptural installations. Thru 1/30. Just Above Midtown, 178 Franklin (966-7020).

NIKI LOGIS/ARTHUR TAUSSIG—Large-scale sculpture/Color optical collages using famous photographic images. Thru 2/13. Freidus, 158 Lafayette (925-0113).

RICHARD MCGUIRE—A sculpture installation/Photocopy art. Thru 2/6. Franklin Furnace, 112 Franklin (925-4671).

AUGUST RODIN—Sculpture, photos, documentation, thru 3/31. Cantor Sculpture, 1 World Trade Center (105th floor) (938-5136).

MARY ANN UNGER—Plans for gardens as paradise, thru 2/11. Mall at CUNY, 33 W. 42nd (790-4331). Mon.-Fri. 9-6.

GROUP SHOWS

57th Street

DINTENFASS—50 W. 57th (581-2268). Early works by artists who have remained with their galleries for twenty years; Adams, Bishop, Donati, King, Steinberg, Thiebaud, thru 2/4.

LUMBARD—38 E. 57th (421-3494). Landscapes on paper by ten, thru 2/11.

OSCARSSON HOOD—41 W. 57th (750-8640). Color by four; Gimblett, Marioni, Sims, and Willis, thru 1/30.

PACE—32 E. 57th (421-3292). Paintings and sculpture by seven Chicago artists, including Paschke, Westermann; thru 2/13.

PROTETCH—37 W. 57th (838-7436). Russian avant garde posters from the 20's and 30's, 20th-century books on architecture and design, and Acconci, Ferrara, Graves, Jensen, Morton, thru 1/30.

SIGNS—37 W. 57th (752-0273). Cuban Art from 1920 to 1980, 1/20-2/27.

STEFANOTTI—30 W. 57th (757-6712). Burko, Miller, thru 1/30.

SUMERS—50 W. 57th (541-8334). The urbanscape in prints, thru 1/30.

ZABRISKIE—29 W. 57th (832-9034). 20th-century wall sculpture by Archipenko, Benglis, Calder, Frank, Garet, Katz, Nadelman, Zorach, thru 2/6.

ZABRISKIE—521 W. 57th (245-7568). Tues.-Fri. 2-5. Sculpture by Doyle, Ferrara, Lutz, Norvell, thru 1/31.

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). American masters of the 19th and 20th centuries including Avery, Cornell, Glackens, Hassam, Weber, thru 2/27.

BODLEY—1063 Madison (249-2155). Collage paintings by Caroff; abstract sculpture by Erdman; collaged monotypes and etchings by Garfinkel; figurative paintings by Noda. Thru 1/23.

BORGENICHT—724 Fifth (247-2111). Later works by artists at Dintenfass (see above), thru 2/4.

ALDIS BROWNE—1018 Madison (593-3560). "Prints About Prints," 70 works from the 18th to the 20th century, thru 1/30.

CARUS—872 Madison (879-4660). Russian avant-garde and European constructivism of the 20's by Goncharova, Puni, Popova, Roehl, thru 2/5.

CHINA INSTITUTE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Calligraphy from the Sung and Yuan dynasties, 960-1368, thru 1/24.

ERICSON—23 E. 74th (737-6155). Emerging abstractionists from the South, thru 1/30.

FOURCADE—36 E. 75th (535-3980). Works on paper by Mitchell, Morley, Rockburne, thru 1/30.

GROLIER CLUB—47 E. 60th (838-6690). Mon.-Fri. 10-5, Sat. 10-3. Ballet before 1800 in illustrated books and prints, thru 2/5.

LABOETIE—9 E. 82nd (535-4865). Objects from 1915 to 1965 by Cornell, Duchamp, Giacometti, Kolar plus Dada works on paper by Baader, Arp, Schwitters, thru 1/31.

LERNER-HELLER—956 Madison (861-9010). Four manifestos by Acconci, Baranik, Beuys, and Mendieta, thru 1/23.

MATIGNON—897 Madison (628-6886). East European avant-garde by Kadar, Moholy-Nagy, Scheiber, thru 1/23.

MAZOH—13 E. 76th (737-2203). American folk art, thru 1/30.

PERLS—1016 Madison (879-7440). Modern masters, including Braque, Calder, Dali, Miró, Utrillo, thru 2/5.

RONIN—605 Madison (688-0188). Japanese woodblock prints of winter landscapes by Hikusai, Yoshida, Utamaro, thru 2/6.

SALANDER-O'REILLY—22 E. 80th (879-6606). Mon.-Sat. 10-5:30. Washington color painters from 1955 to 1965, including Louis, Noland, Reed, thru 1/30.

SMITH—1045 Madison (744-6171). 19th-and 20th-century American marine paintings, thru 2/27.

SOLOMON—959 Madison (737-8200). Mon.-Sat. 11-5:30. Lichtenstein, Rauschenberg, and Stella, thru 1/30.

STONE—48 E. 86th (998-6870). Works on paper by Lark, recent sculpture by Salamun, and Italian landscapes by Vecchi, thru 1/30.

WILLARD—29 E. 72nd (744-2925). Lane, Prince, Rothenberg, Youngblood, thru 2/4.

Soho

CENTER FOR BOOK ARTS—15 Bleecker (260-6860). Chicago books, 1/18-29.

NEILL—136 Greene (925-8633). Clouds by Abrams, Boogaerts, Cummings, Jacquette, Morper, Thiebaud, Wilson, thru 2/3.

SOHO CENTER—114 Prince (226-1995). Acrylic abstractions by Cleto, large color washes by Kaminen, pre-fab panels by Kayem, thru 2/6.

SOHO INTERNATIONAL ART CENTER—599 Broadway (245-0122). Contemporary Russian artists, thru 2/4.

VISUAL ARTS—137 Wooster (598-0221). Symbolic patterns by Lee, large grids by Shanahan, abstractions by Tillman, and photos of "Asphalt and Memory" by Batan; thru 2/6.

Other

ARSENAL—64th at Fifth in Central Park (360-8141). Mon.-Fri. 9:30-4:30. Winter by children from kindergarten to 9th grade, thru 1/29.

ARTISTS SPACE—105 Hudson (226-3970). Four installations including "Invisible Forces" by Sanborn, thru 2/13.

CITY—2 Columbus Circle. (974-1150). American Abstractionists, dedicated to Bolotowsky (1907-1981), thru 1/28.

FRANKLIN FURNACE—112 Franklin (925-4671). Russian avant-garde books, thru 2/13.

GIBSON—205 E. 78th (772-2332). Five Frenchmen, including Arman, Vautier, thru 3/6.

SALMAGUNDI CLUB—47 Fifth (255-7740). Oils and sculpture, thru 1/29.

SPACED—165 W. 72nd (787-6350). Wood block prints of wooden structures in Kyoto, thru 1/30.

Photography

A.I.R.—63 Crosby (966-0799). "Sights Unseen" by eleven American women, thru 1/30.

JOHN ALBOK—NYC in the 30's and 40's, thru 2/19. Camera Club of New York, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

JOHNNY ALTERMAN/JILL FREEDMAN—Female nudes/Street cops, firehouses, circus days, thru 1/30. Photograph, 724 Fifth (935-0700).

RICHARD BARON—The urbanscape, the "city unseen," other projects, thru 2/14. Midtown-Y, 344 E. 14th (674-7200). Sun.-Thur. 12-8, Fri. til 4.

BOB D'ALESSANDRO—Recent landscapes, thru 2/5. Pfeifer, 825 Madison (737-2055).

PATRIZIA DELLA PORTA/EDWIN HALE LINCOLN—Architectural transfigurations/Wild flowers of New England. 1/21-2/13. Neikrug, 224 E. 68th (288-7741).

HAROLD EDGERTON—Frozen motion by this professor at M.I.T., thru 1/30. Wolf, 30 W. 57th (586-8432).

FOTO—492 Broome (925-5612). Self-images by Baden, "Valentines" by Kenny Evergon, Glendinning, thru 2/6.

JEFF GATES—Solarized "breast plate" series, thru 1/30. Samuel, 795 Broadway (477-3839).

IGNACIO GOMEZ-PULIDO—The bedroom, thru 2/12. French Cultural Services, 972 Fifth (570-4400). Mon.-Fri. 10-5.

GREY—NYU, 33 Washington Pl. (598-7603). A survey of the Judson Dance Theater from 1962 to 1966, in photos, videotapes, music; thru 2/16.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). 19th-century German photography/Portraits of Gropius, Van der Rohe, Kollwitz, Kokoschka, others by Erfurth, thru 2/14. Adm. $1.75. Tues. 11-8 (5-8, free); Wed.-Sun. 11-5.

PHOTO CENTER—NYU, 721 Broadway (598-3939). Original offset photos by Krims, Hyde, Walker, thru 1/29.

ROBERT RAUSCHENBERG—N.Y.C. in black and white, thru 1/30. Sonnabend, 420 W. Broadway (966-6160).

CHARLES SETON—Japan, thru 2/25. Popular Photography, 1 Park (725-2660). Mon.-Fri. 9-5.

EVE SONNEMAN—Eight large color single images of a rose, Hester Street, volcanic ash, thru 1/30. Castelli, 4 E. 77th (288-3202).

GEORGE TICE—The last three decades in New Jersey, the Amish country, thru 1/30. Witkin, 41 E. 57th (355-1461).

URBAN CENTER—457 Madison (488-4265). Mon.-Sat. 11-5. Documentation of community revitalization throughout N.Y. State, thru 1/30.

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-4:45; Wed. 10-8; Sat., Sun. 10-5. Contribution $2.50; children $1.50. Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Arthur Ross Hall of Meteorites. . . Seventeenth-Century Suriname Insects. . . Afro-American Arts from the Suriname Rain Forest; thru 1/24. . . A Wood Full of Birds: sculptures of American birds; thru mid-Jan. . . Patterns of Paradise: Tapa cloth artistry; thru 2/14. . . To The Ends of the Earth; thru 1/20.

ASIA SOCIETY—725 Park Ave. (288-6400). 10-5, Thurs. 10-8:30, Sun. noon-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. . . Eight Dynasties of Chinese Painting; thru 2/28.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $1.50 suggested donation. Art of the Archaic Indonesians; thru 1/31. . . French Decorative Arts of the 18th Century; thru 2/14. . . Collage as an Intimate Art; thru 1/24. . .. Hand-Colored Aquatints by Robert Andrew Parker; thru 1/24. . . Humor in Japanese Prints; thru March. . . Of Corsets; thru May.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Suburbs; thru 1/24. . . In Small Stages: Puppets from the Collection; thru 3/7. . . Puppets: Art and Entertainment; thru 2/21. . . Robert Adam and His Style; 1/19-4/11.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Tues.-Sat. 10-6; $1. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian. . . Giorgio Morandi: A Retrospective; thru 1/17. . . A Year with Children; thru 3/21. . . Kandinsky in Munich: 1896-1914; 1/22-3/21.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon., Wed., Thurs. noon-5; Tues. 12-8. Closed Fri., Sat., major Jewish holidays. $2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries. . . The Mamluk Revival: Metalwork for Religious and Domestic Use; thru 3/14. . . Images of Jewish Women; 1/17-3/14. . . June Wayne: The Dorothy Series; thru 3/14.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. $3.50. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs. . . American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver. . . André Meyer Galleries for 19th-century art. . . Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard. . . 20th-Century French Drawings from the

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ART

Robert Lehman Collection; thru 3/14... The Dancing Master's Kit; thru Jan... Costume Institute: The 18th-Century Woman; thru 9/5... Renaissance Ornament Prints and Drawings; thru 2/14... **The Cloisters,** Fort Tryon Park: annual Cloisters Christmas display; thru 4/11.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. Free. The Seventy-Fifth Anniversary of the Morgan Library Building: Architectural drawings and mural designs of the original Library building; thru 2/7... The European Garden; thru 2/7.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; free Tues. eve. Woven for Work: American baskets; thru 2/14... Folk Art Treasures from the Permanent Collection; thru 5/16.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Designs to Dazzle: Fifty Years of Showgirl Costumes; thru 2/21... Manhattan: Contemporary Color Photographs of New York; thru 2/21... Introductions, Greetings and Farewells: Appropriate Attire; thru 5/4... Faerie-land in New York; thru 2/28 ... Tailored Images: New York Photographs by John Albok; thru 5/4... Dolls Magic Journey and Dolls that Traveled, thru 3/14.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.50. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru Nov... Contemporary Portrait Gallery... Contemporary Art Holography, thru Jan.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $1.50. The Cries of New York: 21 watercolors painted in the 1840's by Nicolino Calyo... The Mayor's House: Gracie Mansion and Other Dwellings; thru June... Manhattan Observed; thru 4/1.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. 96 Images: From Talbot to Stieglitz; thru 3/3... American Photographers and the National Parks; thru 2/3. **Library at Lincoln Center, 111 Amsterdam Ave.** Closed Sun. London Actor-Managers, 1700-1900; thru 1/30... Jacobus Stainer and the 18th-Century Violin Masters; thru 1/30.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Circa 1800: The Beginnings of Modern Printmaking 1775-1835; thru 1/24.... Winter Garden;thru 1/24... Trylon & Perisphere: Icon of the Future... Artists Make Art; 1/23-4/25.

WHITNEY MUSEUM, Madison Ave at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2; free Tues. after 5. 20th-Century American Art: Selections from the Permanent Collection... American Prints: Process and Proofs; thru 1/24... Ceramic Sculpture: Six Artists; thru 2/7.

YESHIVA UNIVERSITY MUSEUM, Amsterdam Ave. at 185th St. (960-5825), Tues.-Thurs. 11-5, Sun. noon-6. $1 adults, 50 cents children. Tradition and Fantasy in Jewish Needlework.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 1/19 at 10 & 2: Important Old Master Paintings & Drawings. On view from 1/14. 1/20 at 10 & 2: British West Indies Stamps. On view from 1/18. 1/21 at 10 & 2: General Foreign Stamps. On view from 1/18. 1/23 at 10 & 2: Important American Furniture & Decorative Arts. On view from 1/16. **East,** 219 E. 67th St. (570-414). 1/19 at 10 & 2: Furniture, Paintings & Decorations. 1/21 at 2: Jewelry.

DOYLE, 175 E. 87th St. (427-2730). 1/20 at 10: 17th & 18th Century English & Continental Furniture, Decorations, Paintings, Silver, Porcelain & Rugs. On view from 1/16.

PHILLIPS, 867 Madison Ave. at 72nd St. (570-4830). 1/19 at 2: Antique & Modern Jewelry. On view from 1/16. **525 E. 72nd St.** (570-4842). Next sale 1/28.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. 1/20 at 10:15 & 2: Old Master Drawings. On view from 1/15. 1/21 at 2: Important Old Master Paintings. On view from 1/16. 1/22 at 2: 19th-Century European Paintings. On view from 1/16. **York Ave. Galleries,** at 72nd St. (794-3000). Mon. by appt. Tues.-Sat. 9:30-5, Sun. 1-5. 1/20 at 9:30 & 2: Sothebys Arcade Auction. On view from 1/16. 1/20 at 10:15 & 2: Fine African and Oceanic Art. On view from 1/14. 1/21 at 10:15 & 2: Chinese Ceramics and Works of Art. On view from 1/16. 1/22 at 10:15: Japanese Ceramics, Japanese & Korean Works of Art. On view from 1/16. 1/22 at 2, 1/23 at 10:15 & 2: Later Chinese and Japanese Works of Art. On view from 1/16.

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NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

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Pop/Jazz

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BLUE NOTE—131 W. 3rd 475-8592. Three shows nightly, beginning at 10. 1/19-24, Bud Shank Quartet. AE, MC, V.

CHILIE'S—142 W. 44th 840-1766. Chili parlor with entertainment by blues singers. 1/22, The Cristys; Everett Jenkins. 1/25, Bonnie Gross. AE, CB, DC, MC, V.

CODY'S—16th St. & 6th Ave. 620-0377. 1/19, Blue Sparks from Hell. 1/20, Cafe Olé. 1/21, Silversprings. 1/22, Little Wilson Band. 1/23, Duke Robillard. 1/26, Thundertones. AE, V.

THE COOKERY—University Pl. at 8th 674-4450. Sun.-Tues., singer pianist Arthur Siegel. Wed.-Sat., blues singer Alberta Hunter with Gerald Cooke on piano and Jimmy Lewis on bass. MC, V.

EAGLE TAVERN—355 W. 14th 924-0275. Mon., Irish Session. 1/21, Old-Time Jam Session. 1/23, Metropolitan Opry. 1/24, Tucker Smallwood & Phil Marsh. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 1/24, Ray Alexander Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave. 533-7902. 1/19-24, Steve Kuhn Group, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—Bleecker St. at Broadway 254-3130. Small room with a restaurant upstairs. Showtimes at 10:30 & 12:30. No credit cards.

FOLK CITY—130 W. 3rd 254-8449. 1/18,25, Hootenanny. 1/19, Eric Lesselbaum Band. 1/21, Charged Particles. 1/22, Song Project. 1/23, Frank Maya. Shows at 9:30 & 11. No credit cards.

FREDDY'S—308 E. 49th 888-1633. Restaurant/bar/cabaret. 1/18, Jackeé Harry; Joan Susswein. 1/19, 20, Marlené Fontenay; Margaret Wright. 1/21-23, Bobbi Baird; Judy Quay. AE, DC, MC, V.

GREENE STREET—101 Greene St. 925-2415. Multilevel floors for entertainment. 1/18,25, Bob Cunningham & Bross Townsend. 1/19, 20, Tony Smith. 1/21, Brenda Alford. 1/22, 23, Cissy Houston. 1/26, 27, Eddie Daniels. AE, MC, V.

GREGORY'S—63rd & First Ave. 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Joe Puma Trio featuring Alicia Sherman. Mon.-Sat., 7-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Music Room: 1/22, 23, 28, 29, singer Judy Kreston & pianist David Lahm; each night at 9:30. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Chuck Folds Trio play for dancing, alternating with pianist Judd Woldin. Sun. 4-midnight, Roger Paige Trio & Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 1/22, 23, Lee Konitz Quartet. No credit cards.

JIMMY RYAN'S—154 W. 54th 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KENNY'S CASTAWAYS—157 Bleecker 473-9870. Mondays, 8:30-11:30, Showcase. 1/22, 23, Peter Gallway Revue. No credit cards.

KNICKERBOCKER SALOON—33 University Pl. 228-8490. Atmospheric jazz and dining room with music starting at 10. 1/19-23, pianist John Bunch with Phil Flanigan on bass. 1/26-30 pianist Cedar Walton with Ron Carter on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LES MOUCHES—260 11th Ave. at 26th 695-5190. Restaurant/Cabaret. 1/20-23, a guest singer. Shows at 11:30 AE, CB, DC, MC, V.

LUSH LIFE—Thompson & Bleecker. 228-3788. Jazz club. 1/18, John Hicks Quartet. 1/20, Marian Cowings. 1/25, The Bobby Moses Nonette.

MARTY'S—Third Ave. at 73rd 249-4100. 1/18-2/6, Mort Sahl, Mon.-Thurs. at 9 & 11; Fri. at 10 & midnight, Sat. at 11. AE, MC, V.

MICHAEL'S PUB—211 E. 55th 758-2272. Thru 2/27, jazz pianist George Shearing, two sets nightly beginning about 9:15. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave. 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Stan Rubin. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th 228-8888. Dance to the Big Beat; Showtime, 11:30. 1/22, 23, Depeche Mode. 1/24, B.B. King; Cissy Houston. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So. 242-4694. 1/18, 25, Ed Palermo Big Band. 1/19-20, Janet Lawson. 1/22, 23, Dave Valentin. 1/26, Chuck Loeb. 1/27, Bob Mintzer. Music at 10, 11:30, & 1 a.m. MC, V.

S.N.A.F.U.—Sixth Ave. at 21st 691-3535. 1/19, Burke & Douglas; Glorious Strangers. 1/20, Marc Black; Michael Wendroff. 1/21, Sandy Dillon. 1/22, The Goods. 1/23, Michael Haynes. 1/24, Jeffrey Essmann. AE, MC, V.

SWEET BASIL—88 Seventh Ave. So. 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 1/18, 24, 25, Harry Sheppard Trio. 1/19-23, Michael Urbaniak; Ursula Dudziak. AE, MC, V.

SWEETWATER'S — 170 Amsterdam (873-4100). A next-to-Lincoln Center eatery with entertainment. Thru 1/20, Chris Calloway (yes, that's Cab's daughter) sings. Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

TRAMPS—125 E. 15th 777-5077. Thru 2/14, blues specialist Cousin Joe. No credit cards

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. *The Late, Late Show,* hypnotic events starring Robert Halpern who relies on audience participation to entertain you. Fri. at 11:30, Sat. at 12:30 a.m. 1/18, Manny Oquendo's Libre. 1/25, Ray Barretto and His Orchestra. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So. 255-4037. 1/19-24, Kai Winding/Curtis Fuller Quintet. 1/25, Mel Lewis Big Band. 1/26-31, Kenny Burrell Trio. No credit cards.

THE WEST END—2911 Broadway 666-9160. Jazz, nightly from 9. 1/18, Honky Tonk Part 3 with Percy France. 1/19, Jo Jones and Friends. 1/20-24, Joe Albany's New Yorkers. 1/25, Bill Wurtzel. MC, V.

Country/Western

CITY LIMITS—10th & Seventh Ave. 243-2242. Country music and dancing. 1/18, Tennessee Hat Band. 1/19-23, Tumbleweed. 1/24, Dixie Doughboys. 1/25-30, Kate Toomey & the Rainbow Riders. No credit cards.

LONE STAR CAFE—Fifth Ave. at 13th 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 1/18, Gary Morris. 1/19, Levon Helm and the Cate Brothers. 1/20, 21, NRBQ. 1/22, 23, Moonshine Express. 1/25, Randy Barlow. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave. bet. 48th & 49th 751-5470. Country music hang-out. 1/18-20, The Johnston Brothers. 1/21-24, Scioto County. 1/25-27, Peach Fish Pie. AE, DC, MC, V.

SUNDOWN—227 E. 56th 755-1725. Country & Western music plus dancing nightly, from 8-4 a.m., shows at 10. 1/20, 24, Blackwater. 1/21, Pearl Studs. 1/22, 23, Moffett McDonnell Band. 1/25, Clogging Lessons; Jim Lauderdale. No credit cards.

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CATCH A RISING STAR—1487 First Ave. 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

CITY LIGHTS, N.Y.—347 Amsterdam Ave. 580-1368. Comedy club. Tues.-Thurs., Sun. at 9. Fri. & Sat. at 9 & 12. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave. 593-1650. Impressionist Dennis Blair, Mon.-Sat. at 9:30 and midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave. 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave. 752-1165. Professional magicians appear Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, Cozart and Roberts, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St. 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Wed., Pamela Smith. Thurs., Guy Davis. Fri. & Sat. thru Jan., Chuck Sacci. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave. 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave. bet. 58th & 59th 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

ELECTRIC CIRCUS—100 Fifth Ave. 989-7457. A three-level complex, featuring disco, light show, local bands, live acts, *everything!.* AE.

EL MOROCCO—307 E. 54th 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Wed.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th 838-8384. Restaurant which serves up jazz and dancing. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th 752-0200. Split-level supper club. Jerry Scott plays, for listening/dancing nightly (except Sun.) from 8. **In the Lounge:** pianist-singer Baba Mota. AE, DC, MC, V.

REGINE'S—502 Park Ave. 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs., Sat. & Sun. from 2:30; Wed. from 6, Fri. from 6:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th 947-8940. Dining and cheek-to-cheek dancing to the Irving Fields Trio, Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

WEDNESDAY'S—210 E. 86th 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. AE, DC, MC, V.

Floor Shows

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "Los Chavales" nightly at 9:30 & midnight, on Sat. 8:30, 11:30, & 1:45 a.m. Closed Mon. **Flamenco Suite:** An authentic Tablao Flamenco featuring dancers singers, and guitarists, from 10:30 AE, CB, DC, MC, V.

Marty's

Marty Ross presents

Mort Sahl

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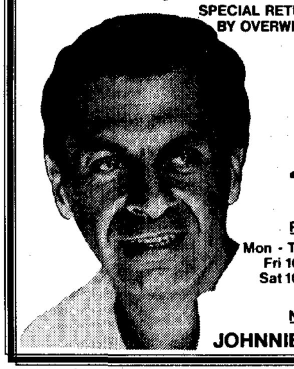
BY OVERWHELMING DEMAND!



Jan. 18 - Feb. 6

Performances
Mon - Thur 9 p.m. & 11 p.m.
Fri 10 p.m. & 12 midnight
Sat 10 p.m. & 12 midnight

Next attraction
JOHNNIE RAY Feb 8 - 27

Marty's 1265 Third Avenue (73rd St.) 249-4100

STEVE KUHN
Quartet
featuring Sheila Jordan
w/ Harvie Swartz, Bob Moses
Jan. 19-24
JOE PASS
Jan. 26-31
FAT TUESDAY'S
OPEN TUES. THRU SUN.
17th St. & 3rd Ave.
533-7902

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NIGHTLIFE

CLUB IBIS—151 E. 50th 753-3884. Continental restaurant with exotic decor. A revue, *Hugs & Kisses,* twice nightly 9 & 11:30, thrice Sat., 8:45, 11:15, 1:30 a.m. Upstairs: **El Sultan,** with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

DARVISH—23 W. 8th 475-1600. Middle Eastern restaurant with two floor shows featuring singers and bellydancers, plus dancing, every night but Mon. Shows at 10:30 & 1:30. AE, CB, DC, MC, V.

EL AVRAM—80 Grove St. 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

LA CHANSONNETTE—890 Second Ave. 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Aznavour, Mon.-Sat. Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

MICKEY'S—44 W. 54th 247-2979. Restaurant/bar/cabaret. On Mondays & Saturdays at 8, revue, *The Lord Loves Music.* 1/18, Animal Crackers. 1/19, 20, Suzanne Volkman. 1/22, Kenley & Stevens. 1/23, 27, Linda Rodolitz. AE, CB, DC, MC, V.

THE NEW BALLROOM—253 W. 28th 244-3005. Restaurant/cabaret. 1/19-31, Liz Corrigan, Tues., Wed., Thurs., Sun. at 9, Fri.-Sat. 9 & 11. Closed Mon. AE, MC, V.

ONCE UPON A STOVE—325 Third Ave. 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 8, *"From High Atop The Altoona Motor Hotel"* a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

PANACHE—at The Magic Pan—1409 Ave. of the Americas 765-5080. *"Workin' Nights"* - a musical revue featuring Jan Hunter, Sidney Myer and others, Fri.-Sat. 8:30 & 11:30. AE, MC, V.

PLAYBOY CLUB—5 E. 59th 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to guest performers in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Grover Mitchell and the Heart of the Basie Band play for dancing (exc. Mon.). AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th. 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays from country-western to jazz. Open Wed.-Sun. 1/23, Cab Calloway. Valet parking. No credit cards.

SIROCCO—29 E. 29th 683-9409. "Mideast in the Big Apple" featuring Edna Lev, Julie George, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

Hotel Rooms

ALGONQUIN—59 W. 44th 840-6800. **Oak Room:** Steve Ross, his piano, his songs, every Wed.-Sat. 9 to 1 a.m., Sun. from 5:30. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th 744-1600. **Cafe:** Thru 1/23, Bobby Short, Tues.-Sat., 10 & midnight. **Bemmelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist Bob Solone, Thurs.-Fri. 5:30-10:30, Sat. 8:30-1:30. AE, CB, DC, MC, V.

HILTON—53rd & Sixth Ave. 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Bob Gerardi. **Sybils:** Mon-Sat, except Thurs, 7-midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11, Bob Gerardi plays Wed. & Thurs. AE, CB, DC, MC, V.

PIERRE—Fifth Ave. at 61st 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave. at 59th 759-3000. **Edwardian Room:** Dance music by the Roger Stanley Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd and Seventh Ave. 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Eddie Heywood entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, thru 1/29, the Susan Bradley Duo, then the Charles St. Paul Show, Mon.-Sat. at 10:30 & 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth 355-2800. **Le Petit Restaurant:** Bob Dawson plays Mon.-Tues., 7:30-1 a.m. Jim Newman plays, Wed.-Thurs. Ed Goldman plays Fri.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th 753-4500. **King Cole Room:** 1/18-2/13, *"Can't Help Singing. . . a salute to. . . Jerome Kern"* featuring Cris Groenendaal, Judy Kaye, Armelia McQueen and Ken Page. Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Astor's:** Thru 1/30, Dee Dee Kelly & the New York Express. Mon.-Thurs., 9-1 a.m., Fri. & Sat., from 10-2 a.m. AE, CB, DC, MC, V.

TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

UN PLAZA—44th & First Ave. 355-3400. **Ambassador Lounge:** A greenhouse with muted lights and Dick Hankinson at the piano, Mon.-Fri., 5:30-12:15 a.m. Sat. from 5:30, composer/pianist Baldwin Bergersen. Sun. 6-midnight, pianist Earl Rose. Brunch, 12-3, Dick Hankinson plays. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. **Hideaway:** Pianist/singer George Feyer returns Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

WESTBURY—Madison Ave. & 69th 535-2000. **Polo Bar:** Restaurant with entertainment featuring singer/pianist Michael Roberts Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th & Lexington Ave. 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Tues. from 7:30. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

MITCHELL PLACE—at the Beekman Tower Hotel, E. 49th, at First Ave. 355-7300. Musical entertainment, Tues.-Sat. from 5:30-2 a.m. AE, CB, DC.

RAGA—57 W. 48th 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th 246-6513. Pianist Jimmy Lyon plays Wed.-Sat., 10:30-2 a.m. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th 757-9522. Jazz pianist Ellis Larkins plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

COVENT GARDEN—133 W. 13th 675-0020. Continental restaurant with pianist Bryce Campbell entertaining Tues.-Thurs. 8-midnight, Fri. 8:30-12:30, Sat. 9-1:30. Sam Austin Sun.-Mon., 7:30-11:30. AE, MC, V.

DUPLEX—55 Grove St. 255-5438. Cabaret/piano bar. 1/21, 28, Kay Cummings. 1/24, 31, Kenneth Bryan. 1/25, Bronwyn Rucker. 1/26, Just Good Friends. 1/27, Rochelle Seldin. No credit cards.

LE VERT GALANT—109 W. 46th 582-7989. Great French restaurant. Pianist/singer Danny Apolinar in lounge Mon. from 7:30. Jerry Tov Greenberg entertains, Tues.-Sat. from 7:30. AE, CB, DC, MC, V.

PIANO BAR—68th & Broadway 787-2501. Singer Houston Allred, Wed.-Sun., Open nightly from 9. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd 831-1900. Piano bar/restaurant. Tues.-Sat., 8:30 until late, late, late, song stylist Louis Hancock at the piano, with Bobby Arkin on bass. Sun.-Mon., from 8, Chris Denny plays. AE, DC, MC, V.

SACRED COW—228 W. 72nd 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

VILLAGE CORNER—Bleecker St. & LaGuardia Pl. 473-9762. Tues. & Thurs.-Sun., pianist Lance Hayward; Jim Roberts plays Wed. AE, MC, V.

OTHER EVENTS

Happenings

THE ANNUAL WINTER ANTIQUES SHOW, traditionally one of the most beautifully designed and orchestrated among such events, is here again. The 28th annual, benefiting as usual the East Side House Settlement, will be at the venerable and endangered Seventh Regiment Armory, Park Ave. and 67th St., 1/23-31, with the opening preview set for the 22nd. This year's exhibitors come from Pennsylvania and New England, Illinois and Delaware, Indiana and Florida—and, of course, from all over New York City and State. Early American, Art Nouveau, Oriental, French and English, and Art Deco furniture, art, glass, silver, textiles, rugs—the whole range will be here, and if former shows are a yardstick, each of the dealer's wares will be displayed with an unerring designer's eye. From the Winterthur Museum and Gardens in Delaware comes a display of its art objects called "Perspective on New York"—items designed and made by New York craftsmen like Copley and Phyfe. And—a delightful prospect for miniaturists among us—with these will be shown Eugene J. Kupjak's renderings on a one-inch-to-one-foot scale of some of Winterthur's Queen Anne-style rooms. The show is open to us all, admission $5: Mon.-Sat. 11-9, Sun. 1-6. The opening party is the 22nd: patrons, 5-9 ($90); preview, 6:30-9 ($60). This evening is special, and Paloma Picasso is the designer behind the scenes, working with Diana Vreeland and Mario Buatta. But the exhibitors' booths and displays are breathtaking all through the show's run. Phone 665-5250 for Preview tickets.

ICE CAPADES—Dorothy Hamill, Charlie Tickner, Lisa-Marie Allen, Barbie Smith, and Lorna Wighton and John Dowding in "Hello, World, Hello." "Flight to Kismet," "The Wizard of Ah's," "A Slice of Apple Pie" are just some of the production titles, and there'll be a healthy slice of comedy and daredevil blade work. Byrne Meadowlands Arena, E. Rutherford, N.J. (201-935-3900). 1/19-21 at 7:30; 1/22 at 10:30, 7:30; 1/23 at 11, 3, 8:30; 1/24 at 1:30, 5:30. $6-$10.50 (some discounts). The show comes to Madison Square Garden 1/27-2/7.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

HOW, WHY, AND WHATEVER—Lectures and demonstrations in wide variety: The Cloisters, at Ft. Tryon Park, hosts the Ensemble for Early Music, Sat. 1/23, 30, from 1 to 3, in informal sessions about "musical instruments in the Middle Ages"—sounds like the perfect place. Free... Conservancy and renewal, and N.Y. landmarks: Joan K. Davidson, on the project to renovate Gracie Mansion; at the N.-Y. Historical Society, 170 CPW and 77th St. 1/20 at 6; $2. Refreshments at 5:15. Renee Woods, Stephen Facey, on St. Mark's in the Bowery. At Urban Center, Madison Ave. and 50th St. 1/20 at 12:30. Free... Stanislaw Baranczak, who teaches Polish language and literature at Harvard, will speak at the Guggenheim Museum, Fifth and 89th, 1/19 at 7:30. He will talk about human rights and literature. $3... Three panel discussions on the Pacific Islands, 1/19, at the Metropolitan Museum; 1/20 and 1/21 at Asia Society, Park Ave. and 70th St. Each, 4-6; each is free. (288-6400)... Quentin Crisp promises to talk about and answer questions on any subject at all. At the West Side Discussion Group, 1/19 at 8:30, Greenwich House, 27 Barrow St. $2.50... Just one subject —how to work on an oil landscape—at the Salmagundi Club, 47 Fifth Ave., 1/20 at 8:30. Free. Pastel and oil artist John Elliot will give the demonstration... "Writers and Convicts: An American Romance," a provocative subject, will be tackled by Edward Albee, Myron Farber, Eda LeShan, David Rothenberg, and others 1/19 at 8, at St. James Church, 865 Madison Ave. at 71st St. PEN American Center and the Fortune Society co-sponsor, and Rev. Howard Moody moderates. Free... A speakout on women and pornography and women's self-image, at Loeb Student Center, 566 La Guardia Pl., 1/23 at 1. Free.

SOUTH STREET SEAPORT—Walking tours of the historic district around the Seaport Museum; daily at 1 and 3. Museum admission—adults $3, children $1.50—includes the tour, as well as a tour of the ships at noon, 2, and 4. Tours begin at the Pilot House, Pier 16 and the East River. (766-9062).

CENTRAL PARK TOUR—A slide talk-and-walk: "Central Park's Plants: The Horticultural Restoration of an Historic Landscape," by Geraldine Weinstein and Frank Gagliardo. 1/24 at 2: Meet at the Dairy, 65th St. west of the Zoo off Fifth Ave. Free.

SOME EXHIBITS TO NOTE—Relating directly to the New York scene is "Urban Pioneers: Don't Move, Improve," on the Banana Kelly section of the South Bronx. A photographic look at what neighborhood revitalization can do, this one is at Municipal Art Society's Urban Center, Madison Ave. and 50th St., through 1/29, open 11-5 Mon.-Sat... Public-school pupils from kindergarten through the ninth grade give us "A Children's View of Winter," with their paintings, drawings, banners, and 3-D pieces. The winter scenes and snowscapes are at the Arsenal Gallery, 64th St. at Fifth Ave., through 1/29, open Mon-Fri. 9:30-4:30... It's the last week for Letters Alive," one of International Typeface Corp.'s lively exhibits on typography. Letraset International, Ltd., has contributed the calligraphic samples, which show just what letters can do. At the ITC Center, 866 Second Ave. (46th-47th Sts.), thru 1/22 only, Mon.-Fri. noon-5.

LEAVE THE DRIVING TO THEM—that is, to the bus lines that pour in and out of the Port Authority Terminal, Eighth Ave. and 42nd St. Wineries and ski resorts, festivals and weekend hideways—from the tristate area to New England and Pennsylvania—can all be reached by bus. The folks at the N.Y. and N.J. Port Authority want to tell us all about it, at a Winter Bus Travel and Vacation Show, 1/21-23. There'll be exposition booths, displays, tons of printed information, and—what would a show like this be without it—entertainment from some of the nearby festivals. Would you believe grape-stompers? Also raffle drawings for trips. It's free; open 3-7, 1/21, 1/22; 10-3, 1/23.

Sports

SOCCER—Cosmos, Byrne Meadowlands Arena, E. Rutherford, N.J. (212-265-8600). $8-$9.50; children, seniors $5.50-$7. Next home game: 1/26 at 7:30, vs. Toronto.

SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-222-0224). $6-$16. 1/22 at 8:05, vs. Pittsburgh.

HOCKEY—**Rangers,** Madison Square Garden (564-4400), $8, $11. 1/20 at 7:35, vs. Islanders. 1/24 at 7:35, vs. Washington... **Islanders,** Nassau Coliseum, Uniondale N.Y. (516-794-4100), $12-$18. 1/21 at 8:05, vs. Pittsburgh. 1/23 at 8:05, vs. Rangers.

BASKETBALL—Knicks, at Madison Square Garden (564-4400). $6-$14. 1/19 at 7:35, vs. Boston. 1/21 at 7:35 vs. Atlanta. 1/23 at 8:05, vs. Chicago.

WRESTLING—All-star matches. 1/18 at 8:30. Madison Square Garden at 8:30 (564-4400). $5-$10.

BOXING—All-star card. Felt Forum, MSG (564-4400), 1/22 at 7:30. $10, $15.

RACING—The thoroughbreds are at Aqueduct. Daily except Tues. Post time, 1 p.m. $2.

Children

THE THREE BEARS, by Penny Jones & Co. Puppets. Greenwich House Music School, 46 Barrow St. (924-4589). Sun. at 1:30 and 3. $3. Reserve.

DEMONS IN MY DREAMS, by Matthew Diamond, and **LE RENARD,** by Stravinsky, with Claude Kipnis Mime Theatre and Matthew Diamond Dance Co. Carnegie Hall (943-0950). 1/18-22 at 10 and 11:30 a.m. Free.

CHILDREN'S CABARET BRUNCH, with clown Deborah Jean Templin, mime-juggler Stanley Allan Sherman. City Lights, 347 Amsterdam Ave. near 76th St. (580-1368). 1/24, 1/31, noon-2. $4, plus $2-$4 for refreshments.

POKO PUPPETS, in "Aesop's Fables," with a behind-the-scenes visit. Dalton School Martin Theater, 108 E. 89th St. (722-5160). 1/23 at 3. $3, adults $4.

WALLACE PUPPETS, in "Peter and the Wolf" and "The Frog Prince." Gramercy Puppet Theater, the Moravian Church, 154 Lexington Ave., at 30th St. (254-9074). Sat. at 2. $2.50.

JAN HUS PLAYHOUSE, 351 E. 74th St. (772-9180). "Pinocchio," Sun. at 1. "Peter Pan Meets the Wicked Wizard," Sun. at 2:30. $3.

RUMPELSTILTSKIN—Nicolo Marionettes, at New York Stage Works, 15 W. 18th St. (691-9106). Sat. at 1, Sun. at 1 and 3. $3.50 (reservations a must).

ALICE MAY'S PUPPETS, in "The Mouse House," plus "Marionette Ballet." Origami Center, 31 Union Square West (255-0469). Sun. at 2. $2.

THE LITTLEST CLOWN, with the Pixie Judy Troupe. Pix's Place, at Wednesday's, 210 E. 86th St. (838-4346). Lunch, show, and "disco" dancing for the family. Every Sat., from noon. Show and dancing, $9.95. Lunch: children, $5; adults, $7.

JENNIFER AND HER BAG LADY, by On Stage, Children. Sat. thru 1/23, at 1 and 3:30. Hartley House Theater, 413 W. 46th St. (246-9872). $2.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $2.50; adults $3.50.

ANDROCLES AND THE LION—A musical by First City Co., Riverwest Theater, 155 Bank St. (243-0259). Sat., noon and 2. $3; adults $5.

LITTLE PEOPLE'S THEATER CO.—"Goldilocks," Sat. and Sun. at 1:30. "Humpty Dumpty Falls in Love," Sat. and Sun. at 3. "Flash Gordon Saves the Universe," Sat. and Sun. at 11 a.m. Courtyard Playhouse, 39 Grove St. (765-9540). $3 for 1:30 and 3 shows, $2 for 11 a.m. show. Reserve.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). 1/23 at 1:30: "The Indian Girl and the Cactus;" by Wunderlee and Wilson Puppeteers. $2... Following at 2:40, Please Touch demonstration. $1... 1/24 at 3: Norman Marshall, others, in "Shakespeare in a Trunk: A Children's Introduction to 'Hamlet.' " $2.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. Sat. at 11 a.m. 1/23: Vivian Farrell, the Musical Storyteller. Free.

ALFRED MEETS THE PRINCESS—Children's Improv. Co., at New Media Rep. Co., 203 E. 88th St. (860-8679). Sat. at 3:30. $3; adults $3.50.

ALLEY POND ENVIROMENTAL CENTER—228-06 Northern Blvd., Douglaston, Queens (229-4000). 1/20 at 1: learn about the snow goose, via a walk, story, songs, and talk. 1/23 at 1: learn all about snow. Each program, $3. Call to pre-register.

BEAUTY AND THE BEAST, staged and costumed original version by the Gingerbread Players. Whitman Theater, Brooklyn College, Flatbush and Nostrand Aves. (462-3525). 1/24 at 2. $3.50.

13TH STREET REPERTORY COMPANY—"The Emperor's New Clothes," a musical; Sat. at 1, Sun. at 3. "The Snow White Show," a musical; Sat. at 3, Sun. at 1. 50 W. 13th St. (675-6677). $2.50.

ME? TARZAN?—A marionette musical at Central Park's Marionette Theater, nearest CPW and W. 81st St. Reservation required (988-9093). Sat. at 10:30, 1, and 3. $1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. and Sun. at 1, 2:30, 4. $4 (reservations required; all adults must be accompanied by a child).

YOUNGSTARS, a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 and 5:30. $4 minimum, $2 cover.

METROPOLITAN MUSEUM—Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the 2nd-floor Children's Bookshop: Sat. and Sun. at 3: Storytime.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. Wed.-Fri., Sun. 1-5; Sat. 11-5. $1, adults $2. Multimedia museum. Games, demonstrations, etc. Also after-school workshops in many subjects... Story Theater, tales and games for ages 4-8. Wed. at 2, Thurs. at 3:30... The Listening Laser... Exhibit; "Babar and His Friends"... 1/23: Saturday Luna-cy; moon myths; at 3, a lunar sing-down contest.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). School days except Tues. 1-5; weekends 10-5. Free. Workshops, library, learning exhibits; special exhibit: Ashanti to Zulu, African arts and crafts. Films Sat. and Sun. at 1:30.

QUEENS MUSEUM—Drop-in arts-and-crafts workshops for families, every Sun. at 1:30. N.Y.C. Building, Flushing Meadow, Corona Park (592-2405). Sun.: Drop-in family workshops and films, 1:30-4.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri. 3-5; Sat. Sun. 1-5. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here... 1/23 at 2: Guatemalan-Weaving Workshop; $1, adults $2. 1/24 at 2: Irish and Gaelic music in Family Heritage Day; $1, adults $2.

TELEVISION

Daytime, Jan. 20–22 and 25–26

2 WCBS
212-975-4321
4 WNBC
212-664-4444
5 WNEW
212-535-1000
7 WABC
212-887-7777
9 WOR 212-764-7000
11 WPIX 212-949-2428
13 WNET
212-560-2000
21 WLIW
516-454-8866
31 WNYC
212-566-3112
H HOME BOX OFFICE
212-484-1100
S SHOWTIME
212-880-6600
U UPTOWN
212-942-7200
W WOMETCO (WHT).
800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Wed, Fri/Hunter's Gold
Thu/Peter and the Wolf
Tue/Hans Christian Anderson's Magic Adventure
S Thu, Fri/Showtime

6:08
2 News

6:25
4 Health Field
7 Listen and Learn

6:30
2 Sunrise Semester
5 Battle of the Planets
11 Hot Fudge
13 Wed-Fri,Tue/Captioned News
Mon/Inside Albany
H Wed/Chandar, the Black Leopard of Ceylon
Thu/**Movie**: The World's Greatest Athlete
Fri,Mon/Hunter's Gold
S Wed, Fri/Showtime
Thu/John Curry's Icedancing
Mon/**Movie**: Journey Back to Oz
Tue/**Movie**: Barnaby and Me

6:45
21 A.M. Weather

7:00
2 Captain Kangaroo
4 Today
5 Bugs and Porky
7 Good Morning America
9 Jimmy Swaggart
11 Popeye
13 Wed-Fri, Tue/N.J. News
Mon/Enterprise
21 Lilias, Yoga and You
H Fri/Dionne Warwick in Concert
Mon/**Movie**: The World's Greatest Athlete
S Wed/Tom Jones Live in Vegas
Fri/**Movie**: Hawk the Slayer

7:30
2 Morning
9 Jim Bakker
11 Tom and Jerry
13 MacNeil/Lehrer Report
21 Wed-Fri, Tue/L.I. Newsview
Mon/Washington Mainstream
H Wed/**Movie**: Coal Miner's Daughter
Tue/Peter and the Wolf

8:00
5 Great Space Coaster
11 MGM Cartoon Festival
13 Wed-Fri/N.J. Nightly News
Mon/Inside Albany
21 Sesame Street
H Fri/**TV Movie**: The Miracle Worker
Tue/**Movie**: Nine to Five
S Thu/Showtime
Mon/**Movie**: Coal Miner's Daughter

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu,Tue/Nine on N.J.
Fri/Newark and Reality
11 Hector Heathcote
13 Over Easy
H Thu/**Movie**: Improper Channels
S Thu/**Movie**: Coal Miner's Daughter
Tue/Showtime

9:00
2 Lives We Live
4 Donahue
5 Brady Bunch
7 Richard Simmons
9 Straight Talk
11 Munsters
13 Sesame Street
21 Instructional School Service through 3:00 p.m.
H Mon/Time Was... The '20s
S Wed/**Movie**: Nine to Five
Fri/Aerobicize
Mon/**Movie**: The Robber Bridegroom

9:30
2 Leave It to the Women
5 My Three Sons
7 Good Morning New York
11 Civic programming

10:00
2 One Day at a Time
4 Regis Philbin
5 Waltons
9 Romper Room
13 Instructional programming thru 4:00 p.m.
H Wed/**Movie**: Resurrection
Thu/Cher in Concert
Fri/Bon Vayage, Charlie Brown
Mon/**Movie**: Coal Miner's Daughter
Tue/**Movie**: Blood Barrier

10:30
2 Alice
4 Blockbusters
11 Mike Douglas
S Fri/Showtime
Mon/Aerobicize
W Wed/**Movie**: Allegro Non Troppo
Thu, Tue/**Movie**: Improper Channels
Fri/**Movie**: High Country
Mon/**Movie**: Smoky and the Bandit II

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 John Davidson
S Wed/**Movie**: Bells Are Ringing
Thu/**Movie**: Libel
Fri/**Movie**: The Last Time I Saw Paris
Mon/**Movie**: Boy's Night Out
Tue/**Movie**: Any Number Can Play

11:30
4 Battlestars
11 Another Life
H Thu/**Movie**: My Bodyguard
Fri/**Movie**: Becket
Tue/**Movie**: Zulu Dawn

12 NOON
2 World of People
4 Password Plus
5 Midday
7 Family Feud
9 News
11 Candid Camera
H Wed/**Movie**: The Incredible Shrinking Woman

12:30
2 Young and the Restless
4 Doctors
7 Ryan's Hope
11 Inn Midday Edition
H Mon/Sneak Preview

1:00
2 As the World Turns
4 Days of Our Lives
7 All My Children
9 Wed-Fri/Let's Make a Deal
Mon,Tue/Tic Tac Dough
11 700 Club
H Mon/**Movie**: Loophole
S Thu/**Movie**: First Family
Fri/**Movie**: Resurrection
Mon/**Movie**: King Solomon's Mines
Tue/**Movie**: Fatso

1:30
5 Super Pay Cards
9 Wed-Fri/Pitfall
Mon,Tue/Treasure Hunt
H Wed/**Movie**: Nine to Five
Thu/**Movie**: Blood Barrier
Tue/Dionne Warwick in Concert
S Wed/**Movie**: Little Miss Marker

2:00
4 Another World
5 Ghost and Mrs. Muir
7 One Life to Live
9 Wed-Fri/Treasure Hunt
Mon,Tue/Bullseye
11 Magic Garden
H Fri/The Year That Was: 1981

2:30
2 Search for Tomorrow
5 Bewitched
9 Match Game
11 Heckle and Jeckle
H Tue/**Movie**: Becket

3:00
2 Guiding Light
4 Texas
5 Addams Family
7 General Hospital
9 Bonanza
11 Magilla Gorilla
21 Lilias, Yoga and You
H Thu, Mon/**Movie**: Improper Channels
Fri/**TV Movie**: The Miracle Worker
S Thu/Laff-a-Thon
Fri, Tue/Showtime
Mon/Someone's in the Kitchen with Jamie

3:30
5 Get Smart
11 Krofft Superstars
21 Villa Alegre
H Wed/**Movie**: Little Miss Marker
S Wed/LCA Series
Thu, Mon/**Movie**: Journey Back to Oz
Fri/**Movie**: Hawk the Slayer
Tue/**Movie**: Barnaby and Me

4:00
2 Barnaby Jones
4 Here's Lucy
5 Gilligan's Island
7 Edge of Night
9 Wed/**Movie**: Run for Cover (1955). James Cagney, John Derek, Viveca Lindfors, Ernest Borgnine. Nicholas Ray's unusual Western with Cagney as an ex-con turned sheriff.
Thu/**Movie**: Shake Hands With the Devil (1959). James Cagney, Don Murray. Cagney leads the Irish in rebellion in the 1920s.
Fri/**Movie**: Never Steal Anything Small (1959). James Cagney, Roger Smith, Shirley Jones. Curious musical about waterfront union life.
Mon/**Movie**: Night Passage (1957). James Stewart, Audie Murphy. Western with a great showdown scene.
Tue/**Movie**: Bend of the River (1952). James Stewart, Arthur Kennedy, Rock Hudson. Excellent Anthony Mann Western.
11 Tom and Jerry
13 Sesame Street
21 Wed, Thu, Mon, Tue/Over Easy
Fri/Women's Digest

4:30
4 Mary Tyler Moore
5 What's Happening
7 People's Court
11 Scooby Doo
21 Electric Company
H Thu/Charlie Chaplin: The Little Tramp
Mon/Sneak Preview
S Wed/**Movie**: Working

5:00
4 7 News
5 Bionic Woman
11 Good Times
13 Mister Rogers' Neighborhood
21 Sesame Street
31 Wed/Independents
Thu/Odyssey
Mon/A Day with Conrad
Tue/American Indian Artists
H Fri/Video Jukebox
Mon/Hunter's Gold
Tue/Peter and the Wolf
S Thu/Someone's in the kitchen with Jamie
Mon/**Movie**: Breaker Morant

5:30
13 Electric Company
31 Fri/Tribute to Martin Luther King Jr.
Tue/Checking It Out
H Wed, Fri/Hunter's Gold
Thu/**Movie**: The World's Greatest Athlete
Mon/The Pinchliffe Grand Prix
Tue/Hans Christian Anderson's Magic Adventure
S Thu/Coal Miner's Daughter
Fri/**Movie**: Elephant Man
Tue/Jonathan Winters

5:45
31 City Comment

Evening, Jan. 20–22 and 25–26

Wed., Jan. 20

6:00
2 4 7 News
5 Charlie's Angels
9 Tic Tac Dough
11 Happy Days Again
13 Dick Cavett
21 Masterpiece Theatre: The Flame Trees of Thika
31 Brooklyn College Presents
H Chandar, the Black Leopard of Ceylon
S **Movie**: Boys' Night Out

6:30
9 Bullseye
11 Sanford & Son
13 N.J. Nightly News
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Odd Couple
13 Nightly Business Report
21 Motorweek
31 South by Northwest
H Meadowlark Lemmon's Bucketeers

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Over Easy
31 Parchman Trials

8:00
2 WKRP in Cincinnati
4 Real People
5 PM Magazine
7 Greatest American Hero
9 Country Top Twenty
11 **Movie**: Titanic (1953). Clifton Webb, Barbara Stanwyck. Boring version of the tragic maiden voyage.
13 Live from the Met: La Boheme
21 L.I. Newsview
H **Movie**: Cheech and Chong's Next Movie
S Bizarre
W **Movie**: Cabo Blanco

8:30
2 Two of Us
5 Carol Burnett
9 Meet the Mayors
21 Nightly Business Report
31 A.J. Family
S **Movie**: Nine to Five

9:00
❷ **TV Movie:** Prime Suspect (1981). Mike Farrell, Teri Garr.
❹ Facts of Life
❺ Merv Griffin
❼ Fall Guy
❾ **Hockey:** Rangers vs. Minnesota
㉑ Alfred Hitchcock
㉛ Great Performances: Samson and Delilah
Ⓤ **Movie:** Roller Boogie

9:30
❹ Love, Sidney
㉑ Doctor in the House

9:45
Ⓦ **Movie:** Gorp

10:00
❹ Quincy
❺ ⓫ News
❼ Dynasty
❾ Nine on N.J.
㉑ Austin City Limits
Ⓗ **Movie:** Resurrection

10:30
❾ **Basketball:** Nets vs Lakers
⓫ News
⓭ Bill Moyers
Ⓢ Tom Jones Live in Vegas

11:00
❷ ❹ ❼ News
❺ M*A*S*H
⓫ Honeymooners
⓭ Dick Cavett
㉑ L.I. Newsview
Ⓤ **Movie:** Roller Boogie

11:30
❷ WKRP in Cincinnati
❹ Best of Carson
❺ Kojak
❼ Nightline
⓫ Saturday Night
⓭ Masterpiece Theatre: The Flame Trees of Thika
㉑ Captioned ABC News
Ⓦ Hammer House

11:45
Ⓗ **Movie:** The Incredible Shrinking Woman

12 **MIDNIGHT**
❷ **TV Movie:** Killer on Board (1977). Beatrice Straight, Claude Akins, George Hamilton.
❼ Love Boat

12:15
Ⓢ **Movie:** Little Miss Marker

12:30
❹ Tomorrow
❺ Hogan's Heroes
⓫ Star Trek
Ⓦ **Movie:** Johnny Got His Gun

1:00
❺ **Movie:** Monsieur Beaucaire (1946). Bob Hope, Joan Caulfield. Pleasant Hope vehicle.
❾ Outer Limits

1:10
❼ **Movie:** The Roman Spring of Mrs. Stone (1961). Vivien Leigh, Warren Beatty. A middle-aged actress escapes to Rome and has an affair with a gigolo.

1:15
Ⓗ **Movie:** Coal Miner's Daughter

1:30
⓫ News

2:00
❹ Mary Tyler Moore
❾ Joe Franklin
⓫ **Movie:** The Americano (1954). Glenn Ford, Cesar Romero. A Western-style drama taking place in Brazil.
Ⓢ **Movie:** Working

2:11
❷ **Movie:** The Idol (1966). Jennifer Jones, Michael Parks.

2:30
❹ Millionaire

3:00
❾ **Movie:** Operation Mermaid (1961). Keenan Wynn, Mai Zetterling. Murder on a treasure hunt.

3:20
❼ News
Ⓗ **Movie:** Nine to Five

3:30
Ⓢ Bizarre

4:00
⓫ Abbott and Costello
Ⓢ **Movie:** Little Miss Marker

4:21
❷ Lives We Live

4:30
❾ Life of Riley
⓫ Hazel

5:00
⓫ Biography

5:30
❾ Morning Stretch
⓫ Black Conversations

Thu., Jan. 21

6:00
❷ ❹ ❼ News
❺ Charlie's Angels
❾ Tic Tac Dough
⓫ Happy Days Again
⓭ Dick Cavett
㉑ Bill Moyers
㉛ N.Y.U. Broadcast Lab

6:30
❾ Bullseye
⓫ Sanford & Son
⓭ N.J. Nightly News
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ You Asked For It
⓫ Odd Couple
⓭ Nightly Business Report
㉑ Once Upon a Classic: The Talisman
㉛ Getting to Know Me

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Where Were You?
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer Report
㉑ Over Easy
㉛ Dexter Gordon in Concert
Ⓗ Inside the NFL

8:00
❷ Kraft Salutes Walt Disney World's 10th Anniversary
❹ Fame
❺ **Special:** Discover the World of Science
❼ Mork and Mindy
❾ Apple Polishers
⓫ **Movie:** The Wheeler Dealers (1963). James Garner, Lee Remick, Jim Backus, John Astin. A *Dallas* with laughs.
⓭ New York & Co.
㉑ L.I. Newsview
Ⓢ **Movie:** The Hollywood Knights
Ⓦ **Hockey:** Pittsburgh vs. Islanders

8:30
❼ Best of the West
❾ **Soccer:** Cosmos vs. Tulsa
⓭ Sneak Previews
㉑ Nightly Business Report
㉛ A Night in Tunisia
Ⓗ **Movie:** My Bodyguard

9:00
❷ Knots Landing
❹ Diff'rent Strokes
❺ Merv Griffin
❼ Barney Miller
⓭ **Movie:** Tunes of Glory (1960). Alec Guinness, John Mills, Susannah York. Superbly-acted drama about military life.
㉑ Sneak Previews
㉛ Brooklyn Magazine
Ⓤ **Movie:** Don't Answer the Phone

9:30
❹ Gimme a Break
❼ Taxi
㉑ Women's Digest
㉛ The Making of Mash

10:00
❷ Nurse
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20
㉑ More of That Nashville Music
Ⓢ Pat Collins: The Hip Hypnotist

10:15
Ⓗ An Evening at the Moulin Rouge

10:30
❾ Meet the Mayors
⓫ News
㉑ A Night in Tunisia: A Musical Portrait of Dizzy Gillespie
Ⓢ Laff-a-Thon

10:45
⓭ To be announced
Ⓦ **Movie:** Craze

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Benny Hill
⓫ Honeymooners
⓭ Dick Cavett
㉑ L.I. Newsview
Ⓢ **Movie:** Sweet Sugar
Ⓤ **Movie:** Don't Answer the Phone

11:30
❷ Quincy
❹ Best of Carson
❺ Kojak
❼ Viewpoint
❾ Racing from Yonkers
⓫ Saturday Night
⓭ American Playhouse: King of America
㉑ Captioned News
Ⓗ **Movie:** Blood Barrier

12 **Midnight**
❾ **Movie:** Murder My Sweet (1944). Dick Powell, Claire Trevor. Raymond Chandler's Philip Marlowe on the trail of mystery.

12:30
❷ The Saint
❹ Tomorrow
❺ Hogan's Heroes
❼ Vegas
⓫ Star Trek
Ⓢ What's Up America!
Ⓦ **Movie:** Naked Came the Stranger

1:00
❺ **Movie:** Caught (1949). James Mason, Barbara Bel Geddes, Robert Ryan. Max Ophuls's poignant drama about the oppressive marriage of a young woman and a millionaire.
Ⓗ **Movie:** The Outsider

1:30
⓫ News
Ⓢ **Movie:** Blood and Guts

1:40
❼ **Movie:** Love Is A Many Splendored Thing (1955). William Holden, Jennifer Jones. The true story of a romance between an American war correspondent and a lovely Eurasian doctor.

1:50
❷ **Movie:** Twilight People (1975). John Ashley, Pat Woodell. While skindiving in the South Pacific, a man is kidnapped by a strange group of people.

2:00
❹ Mary Tyler Moore
❾ Joe Franklin
⓫ **Movie:** My Favorite Brunette (1947). Bob Hope, Dorothy Lamour, Peter Lorre, Lon Chaney. Hope hijinks with Lorre and Chaney as mobsters.

2:30
❹ Millionaire

3:00
❾ **Movie:** Cornered (1945). Dick Powell, Walter Slezak. Powell out to get revenge for his family's murder by Nazis.

3:10
Ⓗ Inside the NFL

3:30
Ⓢ Bizarre

3:31
❷ Lives We Live

3:45
❼ News

4:00
⓫ Abbott and Costello
Ⓢ **Movie:** First Family

4:01
❷ **TV Movie:** Pioneer Woman (1973). Joanna Pettet, William Shatner, David Janssen.

4:10
Ⓗ **Movie:** Improper Channels

4:30
⓫ Hazel
Ⓢ **Movie:** The Island

5:00
⓫ Biography

5:30
❾ Morning Stretch
⓫ Open Mind

Fri., Jan. 22

6:00
❷ News
❺ Charlie's Angels
❾ Tic Tac Dough
⓫ Happy Days Again
⓭ Dick Cavett
㉑ Paradox on 72nd Street

SOLUTIONS TO LAST WEEK'S PUZZLES

■	C	O	U	N	T	I	N	G	H	O	U	S	E	■
B	■	P	■	E	■	N	■	E	■	U	■	Y	■	U
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N	A	E	■	A	T	E	N	■	■	S	A	T	E	D	■	A	G	A	N	A

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TELEVISION

31 Brooklyn Magazine
H Hunter's Gold

6:30
9 Bullseye
11 Sanford & Son
13 N.J. Nightly News
31 City Comment
H Inside the NFL

6:45
31 News from City Hall

7:00
2 7 News
5 M*A*S*H
9 You Asked For It
11 Odd Couple
13 Nightly Business Report
21 Old Houseworks
31 From Jumpstreet
U **Movie:** Willie & Phil

7:30
2 In Search of. . . Nostradamus
4 Family Feud
5 All in the Family
7 That's Hollywood
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 Over Easy
31 Things Fall Apart
H Bon Voyage, Charlie Brown

8:00
2 Dukes of Hazzard
4 NBC Magazine
5 PM Magazine
7 Benson
9 Crisis in the Horn of Africa
11 **Movie:** The Barbarian and the Geisha (1958). John Wayne, Eiko Ando. Wayne is out of place in this historical costume drama.
13 Washington Week in Review
21 L.I. Newsview
S **Movie:** Fatso
W **Movie:** Silent Scream

8:30
5 Carol Burnett
7 Bosom Buddies
13 Wall $treet Week
21 Nightly Business Report

9:00
2 Dallas
4 McClain's Law
5 Merv Griffin
7 Darkroom
9 N.Y. Report
13 Creativity with Bill Moyers
21 **Movie:** Greenwich Village (1944). Don Ameche.
31 Live from the Met: La Boheme
H The Last Awards Show
U **Movie:** Rip-Off

9:30
9 **Basketball:** Nets vs. Phoenix
13 Inside Story
W **Movie:** Nine to Five

10:00
2 Falcon Crest
4 An American Profile: Narcs. NBC News correspondent Tom Brokaw examines the problem of drug smuggling.
5 11 News
7 Strike Force
13 To be announced
H **Movie:** Back Roads
S Dottie West: Special Delivery

10:30
11 News
21 Bolero

11:00
2 4 7 News
5 M*A*S*H
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
S Bizarre
U **Movie:** The Stunt Man

11:30
2 NBA on CBS
4 Best of Carson
5 Kojak
7 Nightline
11 Saturday Night
13 **Movie:** Tunes of Glory (See Thu., 9 p.m.)
21 Captioned ABC News
S **Movie:** The Elephant Man
W Hammer House

11:40
H **Movie:** Becket

12 MIDNIGHT
7 Fridays
9 **Movie:** A Question of Guilt (1978). Tuesday Weld, Peter Masterson, Ron Liebman. Forgettable drama patterned after the Alice Crimmins murders.
S **Movie:** 9 to 5

12:30
4 SCTV Network
5 America's Top Ten
11 Star Trek
W **Movie:** Once

1:00
5 Sha Na Na
U **Movie:** Steel

1:30
5 **Movie:** For Whom the Bell Tolls (1943). Ingrid Bergman, Gary Cooper. So-so adaptation of Hemingway's classic novel of the Spanish Civil War.
7 **Movie:** Bunny O'Hare (1971). Bette Davis, Ernest Borgnine. An eccentric older woman and a has-been join forces to rob banks.
11 News

1:45
S **Movie:** Resurrection

2:00
2 **Movie:** Plaza Suite (1971). Walter Matthau, Maureen Stapleton.
4 Mary Tyler Moore
9 Joe Franklin
11 **Movie:** The Daring Game (1968). Lloyd Bridges, Michael Ansara. Undersea search for missing people.

2:15
H **Movie:** California Dreaming

2:30
4 Millionaire

3:00
9 **Movie:** Mail Order Bride (1964). Buddy Ebsen, Keir Dullea. Mail order movie.

3:10
7 News

3:30
S Dottie West: Special Delivery

3:45
H **Movie:** Night of the Juggler

4:00
11 Abbott and Costello

4:17
2 Lives We Live

4:30
11 Hazel
S **Movie:** Fatso

5:00
11 Best of Groucho

5:30
5 Underdog
9 **Movie:** The Eye Creatures (1965). John Ashley, Cynthia Hull. All about creatures from another world who aren't very friendly.
11 Biography
H Last Awards Show

Mon., Jan. 25

6:00
2 4 News
5 Charlie's Angels
9 Hawaii Five-O
11 Happy Days Again
13 Dick Cavett
21 But Then, She's Betty Carter
31 All About TV

6:30
11 Laverne & Shirley
13 N.J. News
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked for It
11 Jeffersons
13 Nightly Business Report
21 Woodwright's Shop
31 New Voice
H **Movie:** The World's Greatest Athlete
S Showtime

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Day of Disaster
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 Over Easy.
31 Slice of Life

8:00
2 Mr. Merlin
4 Little House on the Prairie
5 PM Magazine
7 That's Incredible!
9 **Special:** 4 Girls 4: Rosemary Clooney, Margaret Whiting, Helen O'Connell and Rose Marie salute the Big Band era.
11 **Basketball:** Villanova vs. Georgetown University vs. Boston College
13 Great Performances: Brideshead Revisited
21 L.I. Newsview
31 Interface: Tres Mujeres
W **Movie:** Prime Time

8:30
2 Private Benjamin
5 Carol Burnett
21 Nightly Business Report
31 The Other Side of the Black Quarterback

9:00
2 M*A*S*H
4 **TV Movie:** When a Stranger Calls (1979). Carol Kane, Charles Durning.
5 Merv Griffin
7 **Special:** The American Music Awards
9 **Movie:** Alvarez Kelly (1966). William Holden, Janice Rule, Richard Widmark. Civil War action-romance.
13 Bernstein/Beethoven
21 Life on Earth
31 Jazz at the Uptown
H Sneak Preview
S **Movie:** King Solomon's Mines
U **Movie:** Willie & Phil

9:30
2 House Calls
31 Secrets
H **Movie:** Coal Miner's Daughter
W **Movie:** Allegro Non Troppo

10:00
2 Lou Grant
5 11 News
13 Voyage of Charles Darwin
21 Bill Moyers
31 On Stage With Judith Somagi

10:30
11 News
21 Fast Forward II

11:00
2 4 7 News
5 M*A*S*H
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
S **Movie:** Breaker Morant
U **Movie:** Kagemusha
W **Movie:** Smoky and the Bandit II

11:30
2 Quincy
4 Tonight
5 Kojak
7 Nightline
9 Maude
11 Saturday Night
13 U.S. Chronicle
21 Captioned News

11:35
H An Evening at the Moulin Rouge

12 MIDNIGHT
7 **Movie:** Thieves (1977). Marlo Thomas, Charles Grodin.
9 **Movie:** An Act of Murder (1948). Fredric March, Edmond O' Brien.
13 Kup's Show
21 PBS Latenight with Dennis Wholey

12:30
2 Banacek
4 Tomorrow
5 Hogan's Heroes
11 Solid Gold

12:35
H **Movie:** Night of the Juggler

1:30
5 Best of Midday
11 News

2:00
4 Mary Tyler Moore
9 Joe Franklin
11 **Movie:** The Road to Rio (1947). Bob Hope, Bing Crosby, Dorothy Lamour. Another Road musical.

2:15
7 **Movie:** The Challenge (1970). Darren McGavin, James Whitmore.

2:18
2 **Movie:** Short Walk to Daylight (1972). James Brolin, Don Mitchell.

2:20
H **Movie:** Improper Channels

2:30
4 Millionaire
S Showtime

2:50
5 Off the Set

3:00
9 **Movie:** No Love for Johnnie (1961). Peter Finch, Stanley Holloway. Politics rears its ugly head.

4:00
11 Abbott and Costello
H **Movie:** Back Roads

4:05
7 News

4:08
2 Leave It to the Women

4:30
9 Let's Make a Deal
11 Hazel
S **Movie:** Breaker Morant

5:00
11 Biography

5:30
11 Focus: N.J.

Tue., Jan. 26

6:00
2 4 News
5 Charlie's Angels
9 Hawaii Five-O
11 Happy Days Again
13 Dick Cavett
21 Life on Earth
31 Women: NY Edition
S **Movie:** Blackboard Jungle

6:30
11 Laverne & Shirley
13 N.J. News
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Victory Garden
31 Watch Your Mouth
H The Year That Was: 1981

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Omni
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 Over Easy
31 Sharing the Dream

8:00
2 Simon & Simon
4 Father Murphy
5 PM Magazine
7 Happy Days
9 Power Pinch
11 **TV Movie:** Eleanor and Franklin (1976). Jane Alexander, Edward Herrman. The award-winning movie chronicling the life of the Roosevelts.
13 Life on Earth
21 L.I. Newsview
H **Movie:** Zulu Dawn
S **Movie:** First Family
W **Movie:** Altered States

8:30
5 Carol Burnett
7 Laverne & Shirley
21 Nightly Business Report
31 Interface: Gil Scott Heron

9:00
2 4 **Special:** State of the Union Address
5 Merv Griffin
7 Three's Company
9 Greatest Sports Legends
13 American Playhouse: Seguin
21 Masterpiece Theatre: The Flame Trees of Thika
31 N.Y.U. Broadcast Lab
U **Movie:** Stunt Man

9:30
7 Too Close for Comfort
9 **Basketball:** Nets vs. Utah
31 Matinee at the Bijou

9:45
W **Movie:** Return of the Secaucus 7

10:00
4 5 11 News
7 Hart to Hart
21 L.I. Speakout
H **Movie:** Nine to Five
S Dottie West: Special Delivery

10:30
2 Love at First Sight
9 Newark and Reality
11 News
13 Widowers: Beginning Again

11:00
2 4 7 News
5 M*A*S*H
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
S **Movie:** Nine to Five
U **Movie:** Roller Boogie

11:30
2 Alice
4 Tonight
5 Kojak
7 Nightline
11 Saturday Night
13 **Movie:** Ruggles of Red Gap (1935). Charles Laughton, Charles Ruggles, Mary Boland.
21 Captioned ABC News

11:45
W **Movie:** Divine Nymph

11:55
H Last Awards Show

12 MIDNIGHT
2 McCloud
7 Fantasy Island
9 Racing from Yonkers
21 PBS Latenight with Dennis Wholey

12:30
4 Tomorrow
5 Hogan's Heroes
9 **Movie:** The Oklahoma Kid (1939). Humphrey Bogart, James Cagney. Good vs. bad in the Old West. Nice acting.
11 Star Trek

12:55
H **Movie:** Becket

1:00
5 **Movie:** Great Expectations (1974). Michael York, Sarah Miles, James Mason. Musical version of Dickens' classic novel.
S **Movie:** The Stud

1:10
7 **Movie:** Houseboat (1958). Cary Grant, Sophia Loren. While concealing her identity, an Italian symphony conductor's daughter becomes a widower's maid and falls in love with her employer.

1:30
11 News

1:50
2 **Movie:** The Alpha Caper (1973). Henry Fonda, Larry Hagman.

2:00
4 Mary Tyler Moore
9 Joe Franklin
11 **Movie:** O.S.S. 117—Double Agent (1965). John Gavin, Curt Jergens. Cops and robbers story.

2:30
4 Millionaire
S Dottie West: Special Delivery

3:00
9 **Movie:** A Cry in the Night (1956). Edmond O' Brien, Natalie Wood.
S Aerobicize

3:19
2 Leave It to the Women

3:25
7 News

3:30
H The Year That Was: 1981
S **Movie:** Nine to Five

3:49
2 **Movie:** Beyond Atlantis (1973). Patrick Wayne, John Ashley.

4:00
11 Abbott and Costello

4:26
2 Lives We Live

4:30
9 Let's Make a Deal
11 Hazel
H **Movie:** Blood Barrier

5:00
11 Biography

5:30
11 Suburban Closeup
S Jonathan Winters

Weekend, Jan.23-24

Sat., Jan. 23

6:00
4 Agriculture, U.S.A.
5 Patterns for Living
11 Barbapapa

6:30
2 Sunrise Semester
4 Agriculture, U.S.A.
5 Journey to the Center of the Earth
7 News
11 Magilla Gorilla
H **Movie:** Breaker Morant
S **Movie:** Little Miss Marker

7:00
2 Patchwork Family
4 A Better Way
5 Brady Kids
7 Davey and Goliath
9 News
11 Popeye
13 Sesame Street

7:30
4 Rainbow Patch
5 Car Care Central
7 Page Seven
9 Make Peace With Nature
11 MGM Cartoon Festival

8:00
2 Popeye and Olive
4 Flintstones
5 **Movie:** Terror Beneath the Sea (1970). Peggy Neal, Shinichi Chiba. Mad scientists and everyone else learn that it's not nice to fool Mother Nature.
7 Superfriends Hour
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas

8:30
2 Tarzan/Lone Ranger
4 Smurfs
7 Heathcliff and Marmaduke
9 Newark and Reality
31 Villa Alegre
H Three Tall Tales
S John Curry's Icedancing

9:00
7 Fonz
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers' Neighborhood
21 America: The Second Century
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
5 **Movie:** Sherlock Holmes and the Woman in Green (1943). Basil Rathbone, Nigel Bruce. Holmes solves the enigma once again.
9 Computer World
11 Herald of Truth
13 Electric Company
31 Mundo Real
H **Movie:** Loophole

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova
21 It's Everybody's Business
31 Sonrisas
S **Movie:** King Solomon's Mines

10:30
4 Spider-Man
31 Que Pasa U.S.A.?

11:00
4 Space Stars
5 Soul Train
7 Goldie Gold/Thundarr
9 **Movie:** Predators of the Sea (1977). Sea life documentary.
11 Hee Haw
13 Humanities Through the Arts
21 Humanities Through the Arts
31 American Indian Artists

11:30
2 Blackstar
31 Checking It Out
H **Movie:** Inside Moves

12 NOON
2 Trollkins
4 Daffy/Speedy
5 America's Top Ten
7 Weekend Specials
11 World of Survival
13 Open Mind
21 Motor Week
31 Exchange
S **Movie:** Little Miss Marker

12:30
2 Tom and Jerry
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
11 Comedy Shop
13 Presente
21 Woodwright's Shop

1:00
2 Fat Albert
4 Cinema 4
5 Sha Na Na
9 **Movie:** The Wrong Box (1966). John Mills, Ralph Richardson, Michael Caine. Black comedy about the scheming behind the collection of a large inheritance.
11 The Legend of King Arthur
13 Checking It Out
21 Lehigh Wrestling
31 Matinee at the Bijou

1:30
2 30 Minutes
5 Brady Bunch
7 We're Movin
11 **Movie:** Blondie's Holiday (1947). Penny Singleton, Arthur Lake. Dagwood gambles with horses.
13 Were You There
H **Movie:** The Elephant Man

2:00
2 Public Hearing
4 **Basketball:** North Carolina State vs. Wake Forest
5 Big Valley
7 **Movie:** The Conquest of the Planet of the Apes (1972). Roddy McDowall, Don Murray.
13 Einstein's Universe
S **Movie:** Bells Are Ringing

2:30
2 **Basketball:** Univ. of Alabama vs. De Paul
4 Superbowl Special

3:00
31 Lovers' Exile
5 **Movie:** Blood of the Vampire (1958). Donald Wolfit, Barbara Shelley. A doctor gets involved with Dracula.
9 **Soccer:** Cosmos vs. Chicago
11 **Movie:** A Chump at Oxford (1930). Stan Laurel, Oliver Hardy. Great L & H.
21 Sports America

3:30
4 **Basketball:** Temple vs. St. Joseph's
7 Professional Bowlers Tour

4:00
13 American Playhouse: King of America
21 Magic of Oil Painting
31 To be announced
H **Movie:** Little Miss Marker

4:05
S Perfectly Frank

4:30
2 Sports Saturday
11 Odd Couple
21 Antiques XI
31 Excellence Forever

5:00
5 Mission Impossible
7 Wide World of Sports
9 Championship Wrestling
11 Emergency!
21 This Old House
31 European Television
W **Movie:** Kid from Not-So-Big

5:30
4 Mary Tyler Moore
13 New York & Co.
21 Quilting
31 Are You Listening
S **Movie:** Freaky Friday

6:00
2 Channel 2 the People
4 News
5 Starsky and Hutch
9 Racing from Aqueduct
11 Star Trek
13 New Jersey Show
21 Sneak Previews
31 Lillian Hellman: A Profile
H **Movie:** Breaker Morant

6:30
2 4 7 News
9 Wild Kingdom
21 Why In the World
31 Lawmakers
W **Movie:** Incredible Shrinking Woman

7:00
2 News
4 Prime of Your Life
7 New York People
9 Chronicle
11 Dance Fever
13 Inside Albany
21 Washington Mainstream
31 Bill Cosby on Prejudice

7:30
2 Countdown to Superbowl XVI
4 Superbowl Special
7 Storm Field's Your Body, Your Health
9 Agronsky and Co.
11 Solid Gold
13 Lawmakers
21 Inside Albany
31 The Trial of Henry Flipper

8:00
2 Walt Disney
4 One of the Boys
5 **Movie:** Jezebel (1938). Bette Davis, George Brent, Henry Fonda. Davis will Southern belle you to death. Great performances.
7 Open All Night
9 **Soccer:** Arrows vs. Buffalo
13 Birth of the Bomb
21 All Creatures Great and Small
H **Movie:** Papillon
S **Movie:** Altered

States
W **Hockey:** Rangers vs. Islanders

8:30
4 Harper Valley
7 Making a Living
11 Battle of the Las Vegas Showgirls
31 Boley, Oklahoma: Alive and Well

9:00
4 Barbara Mandrell
7 Love Boat
13 **Movie:** Ruggles of Red Gap (see Tue, 11:30 p.m.).
21 Great Performances: Brideshead Revisited
31 Independents
U **Movie:** Stunt Man

9:30
2 CBS News Special
4 Live from Studio 8H: Caruso Remembered

10:00
4 Steve Martin: Comedy is Not Pretty
5 11 News
7 Fantasy Island
9 Racing from Yonkers
31 Great Performances: Brideshead Revisted
S **Movie:** The Stud

10:30
5 Black News
9 **Basketball:** Nets vs. San Diego
11 Focus: N.J.
13 To be announced

10:45
W **Movie:** Elephant Man

11:00
4 7 News
5 Mission Impossible
11 Odd Couple
13 To the Manor Born
21 Shock of the New
H **Movie:** The Elephant Man
U **Movie:** Playbirds

11:15
7 News

11:30
2 News
4 Saturday Night Life
11 Rookies
13 Dick Cavett
S Bizarre

11:45
2 Sportspeople
7 **Movie:** Pat Garrett and Billy the Kid (1973). James Coburn, Kris Kristofferson.

12 MIDNIGHT
2 **Movie:** Cold Sweat (1974). Charles Bronson, Liv Ullman, James Mason.
5 **Movie:** Inside Daisy Clover (1966). Natalie Wood, Christopher Plummer, Robert Redford, Roddy McDowall, Ruth Gordon.
13 Matinee at the Bijou
S **Movie:** The Island

12:30
11 FBI

1:00
4 Kenny Everett Video
9 **Movie:** The House That Screamed (1971). Lilli Palmer. The house is a French boarding school.
U **Movie:** Kagemusha
W Jacksons

1:05
H Sex is a Three-Letter Word

1:30
4 Rock Concert
11 Twilight Zone

1:35
H **Movie:** Bloodline

1:55
7 **Movie:** Nevada Smith (1975). Lorne Greene, Stella Stevens.

2:00
11 **Movie:** Voyage to the Planet of Prehistoric Women (1966). Mamie Van Doren.
S **Movie:** King Solomon's Mines

2:02
2 **TV Movie:** Little House on the Prairie (1974). Michael Landon, Melissa Gilbert.

2:46
5 **Movie:** Ride the Man Down (1953). Brian Donlevy, Ella Raines. A nasty feud in the Old West.

3:00
4 Mary Tyler Moore
9 **Movie:** Rachel and the Stranger (1948). Loretta Young, William Holden, Robert Mitchum.

3:25
7 News

3:30
11 Best of Groucho

3:35
H **Movie:** From the Life of the Marionettes

3:45
S **Movie:** Altered States

3:57
2 **TV Movie:** The Missing Are Deadly (1974). Ed Nelson, Leonard Nimoy, Jose Ferrer.

4:00
11 Hazel

4:30
11 Abbott and Costello

5:00
11 Best of Groucho

5:20
H Sex is a Three-Letter Word

5:30
11 Biography
S **Movie:** Little Miss Marker

Sun., Jan. 24

6:00
9 Straight Talk
11 I Dream of Jeannie
H Video Jukebox

6:30
4 4H in the Big City
5 Time for Timothy
7 News
11 Christopher Closeup
H **TV Movie:** The Miracle Worker

6:45
11 Davey and Goliath

7:00
2 Mighty Mouse/Heckle & Jeckle
4 Knowledge
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller
13 Sesame Street

7:30
2 Drak Pack
7 This Is the Life
9 Viewpoint on Nutrition
S Showtime

8:00
2 Mighty Mouse
4 Villa Alegre
5 Jimmy Swaggart
7 Christopher Closeup
9 Nine on N.J.
11 Frederick K. Price
13 Sesame Street
S **Movie:** Hawk the Slayer

8:30
2 Way to Go
4 Maryknoll World
7 Insight
9 Day of Discovery
H Cher in Concert

8:45
4 Your Sunday Best

9:00
2 Sunday Morning
4 TV Sunday School
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Old-Time Gospel Hour
13 Mister Rogers' Neighborhood
21 America: The Second Century

9:15
4 Jewish Scene

9:30
4 Watch Your Mouth
7 Page Seven
9 Point of View
13 Wall $treet Week.

10:00
4 First Estate
5 Bugs and Friends
7 Wildlife Adventure
9 Mass
11 Dr. Snuggles
13 New Jersey Show
21 It's Everybody's Business
H Inside the NFL
S Tom Jones Live in Las Vegas

10:30
2 Louis Rukeyser's Business Journal
4 Visiones
7 Kids Are People, Too
9 That's the Spirit
11 Josie and the Pussycats

11:00
2 For Our Times
4 Tony Brown's Journal
5 **Movie:** Little Women (1949). June Allyson, Peter Lawford, Elizabeth Taylor.
9 Davey and Goliath
11 F Troop
13 Top of the World
21 Humanities Through the Arts
H **Movie:** My Bodyguard

11:30
2 Face the Nation
4 Fit for Fun
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Abbott and Costello in the Foreign Legion (1950). Bud Abbott, Lou Costello.
13 Live from the Met: La Boheme

12 NOON
2 Sports Sunday
4 News 4orum
9 Robert Schuller
21 Victory Garden
S **Movie:** The Last Time I Saw Paris

12:30
4 Meet the Press
7 Directions
21 Old Houseworks

1:00
4 Sportsworld
7 The Superstars
9 **Movie:** Pendulum (1969). Jean Seberg, George Peppard.
11 **Movie:** Pack Up Your Troubles (1932). Stan Laurel, Oliver Hardy.
21 Washington Mainstream
H **Movie:** Resurrection

1:30
21 Inside Albany

1:45
5 **Movie:** Mr. Roberts (1955). Henry Fonda, James Cagney, Jack Lemmon.

2:00
4 **Basketball:** Virginia vs. Louisville
7 News Conference
13 Great Performances: Brideshead Revisited
21 Washington Week in Review
S **Movie:** Libel

2:15
11 **Movie:** Marnie (1964). Sean Connery, Tippi Hedren.

2:30
2 NFL Today
7 **Movie:** The Three Worlds of Gulliver (1960). Kerwin Mathews, June Thorburn.
21 Wall $treet Week

3:00
9 **Movie:** Who? (1973). Elliot Gould, Trevor Howard. A nasty man with a metal face. Who cares?
21 Soccer Made in Germany
H **Movie:** The Incredible Shrinking Woman

4:00
2 **Football:** Superbowl
4 **Movie:** The Mark (1961). Rod Steiger, Stuart Whitman, Maria Schell.
13 Three American Folk Painters
21 Matinee at the Bijou
31 Washington Week in Review
S Tom Jones Live in Las Vegas

4:30
5 **Movie:** Ninotchka (1939). Greta Garbo, Melvyn Douglas.
7 **Movie:** Rock-A-Bye Baby (1958). Jerry Lewis, Connie Stevens.
31 Wall $treet Week
H Video Jukebox

5:00
5 Starsky & Hutch
9 Hardy Boys
11 **Movie:** The Story of Three Loves (1953). Kirk Douglas, Leslie Caron, Farley Granger.
13 Creativity with Bill Moyers
31 National Geographic
H **TV Movie:** The Miracle Worker
W **Movie:** Dunderklumpen

5:30
4 Mary Tyler Moore
13 Firing Line
21 Sneak Previews

6:00
7 News
9 Persuaders
21 **Basketball**
31 All About TV
S **Movie:** Hawk the Slayer

6:30
4 7 News
13 Life on Earth
31 International Byline
W **Movie:** High Country

7:00
2 60 Minutes
4 **Movie:** The Sound of Music (1965). Julie Andrews, Christopher Plummer, Eleanor Parker.
5 **Movie:** Mrs. Miniver (1942). Greer Garson, Walter Pidgeon, Teresa Wright.
7 Code Red
9 Entertainment This Week
31 **Movie:** Sanders of the River
H **Movie:** My Bodyguard

7:30
11 The Palace
13 Fast Forward
21 Checking It Out

8:00
2 Archie Bunker's Place
7 Today's FBI
9 Straight Talk
13 Nova
21 Secrets
S **Movie:** Caddyshack

8:30
2 One Day at a Time
11 Bring a Rock to Israel
W **Movie:** The Pilot

9:00
2 Alice
7 **TV Movie:** Meteor (1979). Sean Connery, Natalie Wood, Karl Malden.
9 It is Written
11 Lawrence Welk
13 Masterpiece Theatre: The Flame Trees of Thika
21 Betty Boop Festival
H **Movie:** The Jazz Singer
U **Movie:** Roller Boogie

9:20
31 Boogie Woogie Dream

9:30
2 Jeffersons
9 World Tomorrow

10:00
2 Trapper John, M.D.
4 Nothing to Fear: The Legacy of FDR
5 11 News
9 Jimmy Swaggart
13 Fawlty Towers
31 Creativity
S **Movie:** The Incredible Shrinking Woman

10:30
5 Sports Extra
11 From the Editor's Desk
13 To the Manor Born
21 Lillian Hellman: A Profile
W **Movie:** First Family

11:00
2 4 News
5 Off the Set
9 Morecambe/Wise
11 Odd Couple
13 Non Fiction Television
21 Ramblin'
H **Movie:** Resurrection
U **Movie:** Don't Answer the Phone

11:15
2 7 News

11:30
5 David Susskind
7 News
9 An Evening at the Improv
11 Rookies
S **Movie:** The Hollywood Knights

11:45
2 Sports Update
4 **TV Movie:** The Gangster Chronicles, Part III.

12 MIDNIGHT
2 Barnaby Jones
7 Eyewitness Sports Special
13 But Then, She's Betty Carter
S What's Up America!

12:15
7 **Movie:** Bounty Man (1972). Clint Walker, Richard Basehart.

12:30
9 **Movie:** Rainmaker (1956). Burt Lancaster, Katherine Hepburn.
11 Emergency!
W **Movie:** Cabo Blanco

12:45
H **Movie:** Cheech and Chong's Next Movie

1:00
2 News

1:07
2 **Movie:** Sugarland Express (1974). Goldie Hawn, Ben Johnson.

1:30
11 It's Your Business
S **Movie:** Sweet Sugar

1:45
4 Mary Tyler Moore

1:50
7 **Movie:** Legend of Custer 91968). Wayne Maunder, Slim Pickens.

2:00
11 **Movie:** Espy (1980). Japanese occult mystery

2:15
4 Visiones

2:30
H Video Jukebox

2:45
4 First Estate

3:00
9 **Movie:** Just for You (1952). Bing Crosby, Jane Wyman.
H **Movie:** The Return
S Showtime

3:17
2 Public Hearing

3:30
S **Movie:** Caddyshack

3:47
2 **Movie:** The Secret Night Caller (1975). Robert Reed, Hope Lange.
7 News

4:30
11 Abbott and Costello
H **Movie:** The Jazz Singer

5:00
11 Biography

5:30
9 Morning Stretch
11 The Rangel Report
S Showtime

RADIO HIGHLIGHTS

Wed., Jan. 20

2:06/WQXR-AM/FM—Brahms: Sym #4 in e, Op. 98.

3:00/WNCN—Creston: A Rumor (Marriner).

WNYC—Schoek: Pantislea.

4:00/WNCN—Villa-Lobos: Harmonica Cto (Sebastian/Schwieger).

5:00/WNCN—Ravel: Scottish Song (Wilson, Allen, String Orch).

6:00/WNCN—Bizet: Carmen: March of the Toreadors (Ormandy).

6:30/WNYC—Mozart: Bassoon Cto (Zeman/Bohm).

7:00/WNCN—Hofmann: Nocturne (Waldoff).

8:00/WNYC—Stravinsky: Rite of Spring (Thomas, Amerson). **Bach:** Brandenburg Cto #6 (Berkofsky, Hagan).

WQXR-AM/FM—Puccini: La Boheme. Live from the Met

9:00/WNCN—Respighi: Pines of Rome (Toscanini).

10:00/WNCN—Vieuxtemps: Violin Cto #5 in a, Op. 37 (Kakudo/Zinman).

11:00/WNCN—Paradis: Sicilienne (Laredo, Sokoloff).

WNYC—Haydn: Nocturne #7 (Music Party).

Thu., Jan. 21

2:06/WQXR-AM/FM—Haydn: Missa Solemnis in d. **Bizet:** Sym in C.

3:00/WNCN—Beethoven: Piano Sonata #29 in B-Flat, Op. 106 "Hammerklavier" (Ogdon).

WNYC—David Loeb, composer.

4:00/WNCN—Prokofiev: Sym #7 in c-sharp, Op. 131 (Martinon).

5:00/WNCN—Liszt: Hungarian Rhapsody #15 in a "Rakoczy March" (Johansen).

6:00/WNCN—Telemann: Oboe, Obbigato Harpsichord & Continuo Sonata in E-Flat (Holliger, Jaccottet, Spinet).

6:30/WNYC—Brahms: Serenade #2 (Kertesz).

8:00/WNCN—Albinoni: Oboe Cto in g, Op. 9, #8 (Driehuys, I Musici).

WNYC—Chopin: Les Sylphides (Ormandy). **Mussorgsky:** Pictures at an Exhibition (Muti).

8:06/WQXR-AM/FM—Vivaldi: Cto in D (I Musici). **Nielsen:** Sym #4 (Bernstein).

10:00/WNCN—Foote: A Night Piece (Gold, Alard Qt).

11:00/WNCN—Bach: Viola da Gamba & Harpsichord Sonata #2 in D (Greenhouse, Makas).

Fri., Jan. 22

2:06/WQXR-AM/FM—Borodin: Sym #1 in E-Flat. **Mozart:** Violin Cto #4 in D.

3:00/WNCN—Albeniz: Recuerdos de viaje, Op. 71: Bolero & Malguenas (Larrocha).

WNYC—California Arts Music Festival.

4:00/WNCN—Brahms: Piano Cto #2 in B-Flat, Op. 83 (Horowitz/Toscanini).

5:00/WNCN—Halffter: Don Lindo de Almeria (Klein).

6:00/WNCN—Beach: Hermit Thrush at Eve & Morn, Op. 92, #1-2 (Eskin).

7:30/WNYC—Mechem: Tartuffe (Del Carlo, Hammons, Quittmeyer/Agler).

8:00/WNCN—Loeillet: Oboe Sonata in e (Piguet, Lange, Rogg).

8:06/WQXR-AM/FM—Bach: Sym #2 in B-Flat (Muller-Bruhl).

9:00/WNCN—Bach: Brandenburg Cto #3 in G (Wilson).

9:06/WQXR-AM/FM—Debussy: 3 Nocturnes; **Roussel:** Bacchus & Ariadne, Suite #2, Op. 43 (Panitz, Costello/Dutoit).

11:00/WNYC—Chausson: String Qt (Via Nova). **Debussy:** Qt in g (Guarneri Qt).

Sat., Jan. 23

10:00 a.m./WNCN—Mendelssohn: Fantasy in f-sharp, Op. 28 (Keene).

WNYC—Mahler: Sym #3 (Tennstedt).

10:06 a.m./WQXR-AM/FM—Boccherini: Sym #4 in d, Op. 12.

11:00 a.m./WNCN—J. Strauss: Rudolfscheimer Polka, Op. 152 (Boskovsky).

12:00/WNCN—Stravinsky: Pulcinella (Ansermet).

1:00/WNCN—Beethoven: Piano Cto #3 in c, Op. 37 (Ashkenazy/Solti).

WNYC—Mozart: Sym #36; **Beethoven:** Sym #5 (Giulini).

2:00/WQXR-AM/FM—Verdi: Luisa Miller (Ricciarelli, Pavarotti, Nucci, Plishka/Santi). Live from the Met.

3:00/WNCN—J.C. Bach: Sym in D, Op. 18, #3 (L. Jones).

WNYC—Johnson: 9 Bells.

4:00/WNCN—Dvorak: Sym #9 in e, Op. 95 "New World" (Horenstein).

6:30/WQXR-AM/FM—Weber: Perpetuum Mobile for Piano & Orch.

8:00/WNCN—Schumann: Kinderscenen, Op. 15 (Firkusny).

9:00/WNCN—Walton: Violin & Piano Sonata (Armstrong, Khazanova-Salzman).

9:06/WQXR-AM/FM—Haydn: Mass in d; Lord Nelson Mass (Bouleyn, Cole, Ostendorf/Page).

10:30/WNYC—Claudio Arrau, Pianist.

11:00/WNCN—Brahms: Violin & Piano Sonata #2 in A, Op. 100 (Szenthelyi, Schiff).

11:30/WNYC—Schubert: Sonata #18 (Ranki).

Sun., Jan. 24

9:06 a.m./WQXR-AM/FM—Durufle: Mass "Cum Jubilo," Op. 11.

10:00 a.m./WNCN—Rodrigo: Elogio de la Guitarra (Romero).

WNYC—Liszt: Faust Sym (Ansermet). **Schumann:** Faust (Britten).

1:00/WNCN—Haydn: The Creation (Burrowes, Greenberg, Wohlers, Nimsgern, Morris/Solti).

3:06/WQXR-AM/FM—Chopin: Piano Cto #2; Sym #41 "Jupiter" (Licad/Mehta).

3:15/WNCN—Schumann: Davidsbundlertanze, Op. 6 (Rosen).

4:00/WNCN—Various: Elizabethan Lute Music (Bream Consort).

WNYC—Hamao Fujiwara, violinist & Katsurako Mikami, pianist.

5:00/WNCN—R. Strauss: 4 Last Songs (Price/Leinsdorf).

5:06/WQXR-AM/FM—Irving Caesar, songwriter.

6:00/WNCN—Lalo: Scherzo for Orch (Ansermet).

WNYC—Stravinsky: "Pastorale" for Soprano & Winds (Chamber Music Society of Lincoln Center).

7:00/WNCN—R. Strauss: Capriccio, Op. 85 (Janowitz, Troyanos, Fischer-Dieskau, Prey/Bohm).

7:06/WQXR-AM/FM—Itzhak Perlman, violinist.

8:00/WNYC—Ravel: Duo for Violin & Violoncello (Juilliard String Qt).

8:06/WQXR-AM/FM—Schubert: Alfonso und Estrella (Mathis, Schreier, Fischer-Dieskau/Suitner).

11:30/WNYC—Mozart: Serenade for Winds (London Soloists).

Mon., Jan. 25

2:06/WQXR-AM/FM—Sibelius: Violin Cto in d. **Rachmaninoff:** The Isle of the Dead.

3:00/WNCN—Jolivet: Ritual Dances (Jolivet).

WNYC—Purcell: Choral music.

4:00/WNCN—Stravinsky: Jeu de Cartes (Svetlanov).

5:00/WNCN—Beethoven: Sym #4 in B-Flat, Op. 60 (Toscanini).

6:30/WNYC—Prokofiev: Sym #5 (Previn).

7:00/WNCN—Wagner: Parsifal: Good Friday Music (Furtwangler).

8:00/WNCN—Brahms: Piano Trio #1 in B, Op. 8 (Hess, Stern, Casals).

8:06/WQXR-AM/FM—Mozart: Serenade #6 in D (Bottcher).

9:00/WNCN—Mozart: Allegro in B-Flat to a Clarinet Qnt (Stoltzman, Weilerstein, Salaff, Arad, Katz). Recorded at the 92nd St. YM-YWHA.

WNYC—Bernstein/Beethoven: "The Egmont & Sym #1" (Bernstein). Simulcast with WNET/13.

9:06/WQXR-AM/FM—Elgar: Sym #1 in A-Flat, Op. 55 (Silverstein).

11:00/WNCN—Myslivecek: Trio in B-Flat, Op. 1, #4 (Reissberger, Genser-Winkler Trio).

Tue., Jan 26

2:06/WQXR-AM/FM—Schumann: Sym #3 in E-Flat. **Saint-Saens:** Cello Cto #1 in a.

3:00/WNCN—Corrette: Harpsichord & Cello Sonata in D (Ruf, Braunholz).

WNYC—Messaien: Turangalila Sym.

4:00/WNCN—Mozart: Divertimento in B-Flat: Larghetto & Allegro (Bream).

6:00/WNCN—Castelnuovo-Tedesco: Guitar Sonata "Homage to Boccherini": Vivo ed energico (Segovia).

6:30/WNYC—Tchaikovsky: Sym #2 (Karajan).

7:00/WNCN—Saint-Saens: Carnival of the Animals: Swan (Du Pre, Ellis).

8:00/WNCN—Vivaldi: Bassoon Cto in e (Turkovic/Harnoncourt).

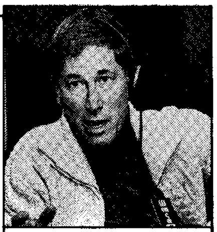
WNYC—Elgar: Enigma Variations (Barbirolli). **Beethoven:** Wellington's Victory (Karajan).

8:06/WQXR-AM/FM—Mozart: Sym #27 in G (Bohm).

9:00/WNCN—1981 Salzburg Festival.

11:00/WNYC—Chopin: Cello Sonatas (Piatigorsky).

Unless otherwise indicated, all times are p.m. and all stations are FM.



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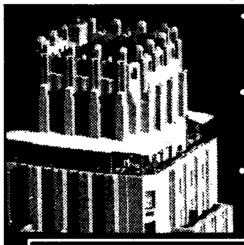

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $10 and under***
(M)	**Moderate—Mostly $10-$25**
(E)	**Expensive—Mostly $25 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for a meal per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

CASA BELLA—127 Mulberry St., 431-4080. Neapolitan-Sicilian. Spcl: veal chop Casa Bella. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 1 a.m. Pianist nightly to 3 a.m. **(M)** AE, CB, DC, MC, V.

THE COMMISSARY—99 Hudson St., 431-1017. Casual. American-Nouvelle. Spcls: calves liver with coriander sauce, poached striped bass beurre blanc catalan. Res. nec. L Mon.-Fri. 11:30-3:30. D daily 6-12:30. S Mon.-Wed. to 2 a.m., Thurs.-Sat. to 4 a.m. Br Sat.-Sun. 11:30-3:30. **(E)** AE, DC, MC, V.

DOSANKO—19 Murray St., 964-9696. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-8. Closed Sat.-Sun. **(I)** No Credit Cards

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommery mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-3:30. Ent. **(M-E)** AE, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

HOUSE OF CHINA—16 Bowery, 233-8210. Casual. Cantonese. Spcls: pan fried flounder, Peking spareribs, Chinese steak with jade tree. Res. sug. Open Sun.-Thurs. 11:30-11:30, Fri.-Sat. to 1 a.m. Private parties for 80. **(M)** AE, MC, V.

KABUKI—115 Broadway, in Lexington Ave. downtown subway at Wall St. station, 962-4645/962-4677. Casual. Japanese. Tatami rooms. L Mon.-Fri. noon-3. D Mon.-Fri. 5-9. Closed Sat.-Sun. **(M-E)** AE, CB, DC, MC, V.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. **(M)** AE.

RAOUL'S—180 Prince St., 966-3518. Dress opt. Provençal French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only 6:30-12:30 daily. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., 226-3545. Casual. French-American. Spcls: pot-au-feu, grilled fish with mesquite wood. Res. sug. L Tues.-Sat. noon-3:30. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M-E)** AE, DC, MC, V.

SOHO RABATA—143 Spring St., 431-3993. Casual. Japanese Country. Spcls: sushi, teriyaki, yakitori, tempura. Res. nec. L Tues.-Sat. noon-2:30. D Mon.-Fri. 5-11, Sat. 4-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Ent. nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

VISTA INTERNATIONAL—3 World Trade Center, 938-9100. **American Harvest:** Formal. American. Spcls: duck with pineapple, trailblazer leg of lamb, shaker lemon pie. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M) Greenhouse Restaurant & Wine Bar:** Casual. Regional American. Res. nec. Open daily B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. 6-10:30. **(M) Tall Ships Bar:** Casual. American. Spcls: pot pies & sandwiches. Open Mon.-Fri. 11:30-8:30. Cocktails Sat. 5-1 a.m., Sun. 1 p.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

WASHINGTON STREET CAFE—433 Washington St., at Vestry, 925-5119. Casual. American-Continental-Wine Bar. Spcls: fish daily, fresh pasta. Res. sug. L Mon.-Fri. noon-6. D Sun.-Fri. 6-2, Sat. to 4. Br Sun. noon-6. **(M)** AE, MC, V.

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WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Ent. 11 p.m.-4 a.m. **(M)** AE.

Greenwich Village

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of chicken in champagne sauce, veal marsala, fettuccine Alfredo: Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, veal Cafe Espanol, paella. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. **(M)** AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. **(M)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M-E)** AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: veal chop, fresh fish, pasta, garden-fresh vegetables. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-11:30. Br Sun. noon-3:30. Pianist nightly. **(M)** AE, MC, V.

DA SILVANO—260 6th Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(E)** No Credit Cards.

EL CHARRO—4 Charles St., 242-9547. Casual. Mexican-Spanish. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro II—58 E. 34th St.** 689-1019. Closed Sun. **(I-M)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(M)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. L Mon.-Fri. noon-4. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Castilian-Spanish. Spcls: mariscada, paella, crabmeat in green sauce. Res. sug. D Sun., Tues.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. Buffet L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:45, Sun. 5-11. S to 2 a.m. Ent. Private parties. **(M)** AE, CB, DC, MC, V.

K.O.'s—99 Bank St., 243-0561. Casual. American. Spcls: double porterhouse steak, prime rack of lamb, fresh fish daily. Res. sug. D Sun., Tues.-Thurs. 5-10:30, Fri.-Sat. to 11:30. Closed Mon. **(M)** AE, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Sat. noon-3. D daily 5:45-11:30. Br Sun. noon-4:30. **(M)** AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TRATTORIA DA ALFREDO—90 Bank St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha with beef chunks, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(M)** No Credit Cards.

VILLAGE GARDEN—49 Charles St., at W. 4th St., 242-2155. Casual. Japanese-American. Spcls: sushi, komochi-tai steak à la Garden. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

WEST 4TH STREET SALOON—174 W. 4th St., 255-0518. Casual. American-Continental. Spcls: Greek salad, tortellini crema, double pork chops. Res. sug. L Mon.-Sat. 11-5. D daily 5-midnight. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 3 a.m. Ent. Br Sun. 11-5. Private parties. **(M)** AE, CB, DC.

Z RESTAURANT—117 E. 15th St., 254-0960. Casual. Greek. Spcls: moussaka, fried squid, exochiko. L Tues.-Fri. 11:30-3. D Tues.-Fri. 5-11, Sat. 1-11:30, Sun. 1-10:30. Closed Mon. **(I)** No Credit Cards.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I-M)** AE, DC, MC, V.

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. **(M)** AE, MC, V.

CEDARS OF LEBANON—39 E. 30th St., 725-9251. Casual. Middle-Eastern. Spcls: shish kebab, falafel. Res. sug. L daily noon-3. D daily 5-11. Complete L & D. Belly dancer Fri. & Sat. **(I)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican-Spanish. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, stone crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L 11:45-3. D 5:15-9. S 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(M)** AE, CB, DC, MC, V.

HORN & HARDART-AUTOMAT—200 E. 42nd St., 599-1665. Casual. American. Spcls: baked macaroni & cheese, fresh steamed vegetables plus the automat windows. Open daily 6 a.m.-10 p.m. **(I)** No Credit Cards.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: paella, cassoulet, chicken paillard, penne alla vodka. Res. nec. Open daily 11-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

O'CASEY'S—22 E. 41st St., 685-6807. Dress opt. American-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

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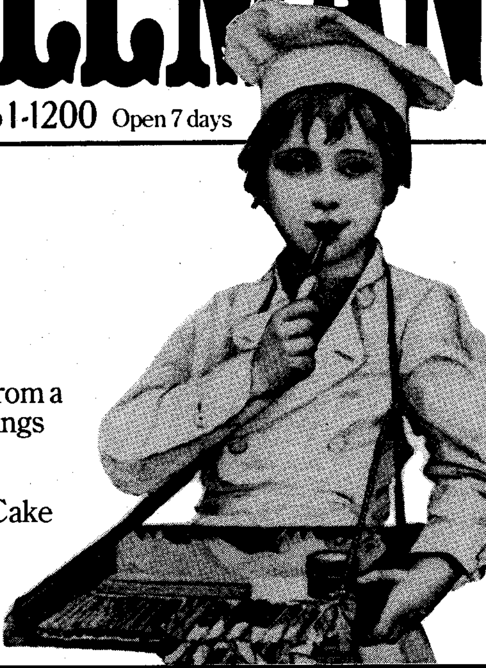

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ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. **(I-M)** AE, CB, DC, MC, V.

RISTORANTE DOMENICO—120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spcls: veal piccante, red snapper marichiaro, lobster fra diavolo. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, veal scaloppine, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SAPPHIRE—135 Third Ave., at 15th St., 260-7690. Casual. Mandarin - Hunan - Cantonese - Szechuan. Spcls: Peking duck, beef with orange flavor, Queen Young jumbo shrimp, Sapphire seafood delight. Res. sug. Open Mon.-Fri. 11-10:30, Sat.-Sun. 11 a.m.-11:30 p.m. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, Park Ave. at Grand Central, 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

YOUNG BIN KWAN—10 E. 38th St., 683-9031. Casual. Korean-Japanese. Spcls: poolgoki, kalbikooi, sashimi. Res. sug. Open daily noon-11 p.m. Pianist Mon.-Fri. eves. Private parties 20-200. **(I-M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued baby-back ribs, incl shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. **(I-M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Open Sun.-Thurs. 11 a.m.-4 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. English-French. Spcls: mutton chop, London mixed grill, oysters with leek mousse, Cambridge burnt cream. Res. nec. B Mon.-Fri. 8-11. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

MCFEELY'S—565 W. 23rd St., 929-4432. Casual. Continental-American. Spcls: steak au poivre, bluefish, schnitzel. Res. sug. D daily 5-midnight. Pianist Tues.-Sun. 9-1 a.m. **(M)** AE, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Casual. Continental-Nouvelle. Spcls: Ballroom pillow of chicken, marinated saddle of lamb poivrade, baked brook trout and salmon ricard, sorbet. Res. sug. D daily 6-11. S daily 11-2. Ent. **(M-E)** AE, MC, V.

NEW YORK STATLER—Seventh Ave. & 33rd St., 736-5000. **Haymarket Restaurant and Fireplace Lounge:** Turn-of-century dining room. Casual. B from 7 a.m. L from 11:30. D 5:30-10. **(M)**. **Penn Bar:** L cocktails until 2. Sun. noon-2 a.m. beverages only. **(I-M)**. **Lobby Bar** B 6:30-10. Beverages 11:30-10 p.m., Sun. from noon. AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostane, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-10, Fri. to 11:30, Sat. to midnight. Complete D 5-10. Pianist Mon.-Sat. from 5. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(M)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-3. Late menu from 10:30 p.m. **(M)** AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. **(I)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3:30-11, Sat. 4-11:30, Sun. 4-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 4. Br Sun. 11:30-4. D Sun. 4:30-11. **(I)** AE, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 3-1 a.m., Sun. noon-1 a.m. Valet parking after 6. **(I-M)** AE, CB, DC, MC, V.

DOSANKO—10 E. 52nd St., 759-6361. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. **(I)** No Credit Cards

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E)**. **St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. American-French. Spcls: rack of lamb, duckling à l'orange, sole amandine. Open Mon.-Fri noon-4 a.m., Sat & Sun from 5. **(M)** AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. Open Mon.-Sat. noon-midnight. Br. Sat. 11:30-3:30. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CHANSONETTE—890 Second Ave., at 47th St., 752-7320. Dress opt. French. Spcl: rack of lamb. Res. sug. D only Mon.-Sat. 6-2 a.m. Complete D. Shows & dancing. Reduced-rate D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

L'OLIVIER—248 E. 49th St., 355-1831. Casual. French. Spcls: braised salmon with apple cider sauce, confit de canard, médaillon de veau with Roquefort cheese sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D daily 6-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. **(M-E)** AE, CB, DC, MC, V.

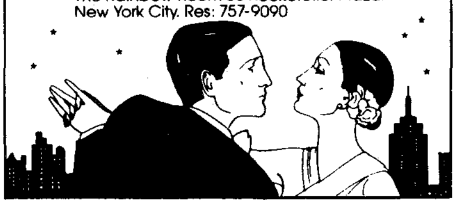
MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

MONA LISA—936 Second Ave., bet. 49th & 50th Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30, Sun. 2-10. S to midnight. **(M)** AE, CB, DC.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORMONDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dress opt. Italian-Continental. Spcl: steak. L daily 11-4. D daily 6-1 am. Complete D **(M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, DC, MC, V.



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PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRONTO RISTORANTE—801 Second Ave., at 43rd St., 687-4940. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Fri. 11:30-4:30. D Mon.-Fri. 5-11:30. Closed Sat.-Sun. **(M)** AE, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4-to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice cream. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E)**. **Peacock Alley Restaurant & Cocktail Lounge:** Dress opt. Continental-style and nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E)**. Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m.Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Italian. Spcl: veal chop Milanese. Open Mon.-Fri. noon-11:30, Sat.-Sun. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinère, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

ARTHUR'S—44 W. 56th St., 581-9765. Casual. Continental-American. Spcls: steak, lobster. L Mon.-Sat. 11:30-3. D Mon. 4-8, Tues.-Sat. 4-midnight. Complete D. Singing waiters and waitresses. Ent. nightly from 5:30. No min. or cover. Parties. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. & major holidays. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Sat. 11 a.m.-11 p.m. Discount D parking. Closed Sun. **(I)** AE, MC.

CHEZ CARDINALE—347 W. 46th St., 245-9732, 247-4284. Casual. French-Italian. Spcls: beef bordelaise, fettuccine Alfredo. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-9, Fri. to 10:30, Sat. 4-10:30. Closed Sun. **(M)** AE, DC, MC.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-4. D daily 4-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

EL JEREZ—234 W. 56th St., 765-4535. Dress opt. Spanish. Spcls: paella, mariscadas. Res. sug. L Mon.-Fri. noon-3. D daily 3-11. **(I-M)** AE, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. **(M)** AE, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 7:30. Closed Sun. **(M)** AE, CB, DC, MC.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Closed Sun. **(M)** AE, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2. Complete L & D. Free D parking after 5:30. **(I-M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—144 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. noon-2 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KONA TIKI—163 W. 52nd St., 246-5656. Casual. Hawaiian-American. Spcls: shredded duck with Chinese vegetables, sirloin & king crab leg. Res. sug. Open Sun.-Thurs. 11:45-3 a.m., Fri.-Sat. to 4 a.m. Dancing from 10. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—119 W. 56th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French. Spcls: mille-feuille de ris de veau, salad of lobster, tourte de faisán. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spcls: pollo Bolognese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-3. D 3-midnight. Free parking after 6 p.m. Parties. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

MILDRED PIERCE—345 W. 46th St., 582-4801. Casual. American-Continental. Spcls: broiled brie with fruit, chili, fresh pasta, rack of lamb. Res. sug. L Tues.-Sat. noon-4. D daily 5-midnight. S daily to 2 a.m. Br Sun. noon-4. Pianist Thurs.-Sat. **(M)** AE, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: bratwurst roesti, boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

NEW YORK HILTON—Ave. of the Americas & 53rd St., 586-7000. **Hurlingham's:** Dress opt. International cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m., Sat.-Sun. from 8. L daily noon-2:30. D & S 5-11:30. Pianist nightly 6-11:30. **(M). Sybils:** Res. sug. Buffet L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S nightly 8-11:30. Cocktails and dancing to 4 a.m. **Mirage Lounge:** open for cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **Kismet Lounge:** Cocktails daily 5-1 a.m. Ent. 6-midnight. **International Promenade:** Cocktails 11:30 a.m.-3 a.m., Sun. from noon. Afternoon tea. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

PROMENADE CAFE—Rockefeller Ctr., 757-5731. Casual. American-Continental. Spcls: roast prime ribs, chops, salads. L Mon.-Fri. 11:15-3. D daily 4:30-10:15. Br Sat.-Sun. 11:15-3. Private party room for 200. **(M)** AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikka. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5:30. Complete D. Pianist Eddie Heywood Mon.-Sat. 7-11. **(E)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood.

Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open noon-midnight daily. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: paglia e fieno, scaloppine Anna Elisabetta, mignonette Casino. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Third Ave. at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued baby back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11. **(I-M)** AE, DC, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(I-M)** AE, CB, DC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

OLIVER'S—141 E. 57th St., 753-9180. Casual. American. Spcls: prime ribs, lobsters, hamburgers, salads. L Mon.-Fri. 11:30-5, Sat. from noon. D Mon.-Wed. 5-midnight, Thurs.-Sat. to 1. Br Sun. noon-4. **(I-M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

THURSDAY'S—57 W. 58th St., 371-7777. Casual. Spcls: fish, steak, burgers. Res. sug. Continuous menu from noon. Spec. champagne Br Sun. noon-4. Dancing after 10 p.m. & Br Sun. **(I)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRATTORIA PINO—981 Third Ave., at 59th St., 688-3817. Casual. Italian. Spcls: pasta, Italian pizza, stuffed artichoke hearts. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to 12:30, Sun. 4-11. **(I)** AD, DC.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

ADAM'S RIB—23 E. 74th St., off Volney Hotel lobby, 535-2112. Dress opt. American. Spcl: roast prime ribs of beef. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. & Sat. 4:30-11:30, Sun. 4:30-10:30. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BISTRO DO BRASIL—1371 First Ave. at 74th St., 734-8318. Casual. Brasilian. Spcls: feijoada, camaroa à baiana, camaroa à paulista. Res. sug. L daily noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist Fri.-Sun. **(M)** AE, DC.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce,

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pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 5-midnight, Fri. to 1, Sat. 6-1, Sun. 6-midnight. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Bobby Short Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Formal. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

CZECHOSLOVAK PRAHA—1358 First Ave., at 73rd St., 988-3505. Casual. Czechoslovakian. Spcls: duck, goose. Res. sug. L Mon.-Sat. noon-4. D Mon.-Sat. 4-11, Sun. from noon. Parties up to 80. **(M)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. Executive L. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, omelettes, salad. Open daily 11:30 a.m. to legal closing. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA CAGE AUX FOLLES—334 E. 73rd St., 879-1040. Jacket required. French. Spcls: escargots aux noisettes, mousse de saumon en croûte, Dover sole with pistachio. Res. nec. D and show Mon.-Sat. at 8 and 10:30. Piano bar from 7:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. **(E)** AE, CB, DC, MC, V.

L'AIGLON—1568 First Ave. at 81st St., 628-4100. Dress opt. Continental-Nouvelle. Spcls: bouillabaisse (Fri.), veal L'Aiglon, seasonal game. Res. nec. D Mon.-Sat. 5:30-11:30. Pre-theater D 5:30-6:30. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

L'ANGOLETTO—1491 Second Ave., at 78th St., 861-4146. Casual. Northern Italian. Spcls: gnocchi tre colore, zuppa de pesce, cannelloni, scaloppine al'Angoletto. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30, Sun. 1-10. Private parties for 50. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE JACQUES COEUR—448 E. 79th St., 249-4920. Dress opt. French cuisine. Spcl: seasonal game. Res. sug. D only Tues.-Sun. with seatings at 7 & 9. Closed Mon. **(M-E)** AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. **(E)** AE.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

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MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: seafood Savannah, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon.-Fri. 5-midnight, Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: sweetbreads on spinach with mustard seed saucé, mousse of seafood with sauce Nantúa, lobster salad, noisette of lamb with spearmint sauce. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

QUO VADIS—26 E. 63rd St., 838-0590. Formal. French. Spcls: rack of lamb, roast pheasant Souvaroff, souffle au chocolat. Res. sug. L Mon.-Sat. noon-3:30. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE REGENCY—Park Ave., at 61st St., 759-4100. **Le Restaurant:** Dress opt. Continental. Spcls: red snapper en croûte, mignon of lamb Bretton. Res. sug. B daily 7-11. L daily noon-3. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

RUC—312 E. 72nd St., 650-1611. Casual. Continental. Spcls: boiled beef with dill sauce and dumplings, roast duckling with sauerkraut and dumplings, beef goulash. Res. sug. L Sat.-Sun. noon-5. D daily 5-11. **(I-M)** AE, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. International. Spcls: fresh fish, prime ribs, chicken & vegetable tempura. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 4 a.m. Br Sat.-Sun. noon-4. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

WOODS—718 Madison Ave., bet. 63rd & 64th Sts., 688-1126. Casual. Continental. Spcls: steamed vegetable plate, pasta. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

ATHENS MY LOVE—20 W. 72nd St., in the Franconia Hotel, 580-1463. Casual. Greek-Italian. Spcls: lamb kapama, veal rollatine. Res. nec. D Tues.-Sun. 5-midnight. Closed Mon. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh fish, seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar open to 4 a.m. Glass enclosed café. Also 540 Second Ave., at 30th St., 684-4207. **(I)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bay Ridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

LISANNE—448 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. Casual. French. Spcls: poached salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. nec. D Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. **(M)** MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

Queens

AMBER LANTERN—Flushing, 150-24 Northern Blvd., 445-9500. Dress opt. Continental-American. Spcls: veal zangara, fresh fish daily. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 2 a.m. Br Sun. 11-3. Ent. & dancing. Private parties 10-200. **(M)** AE, CB, DC, MC, V.

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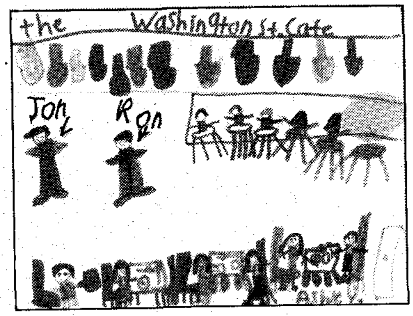

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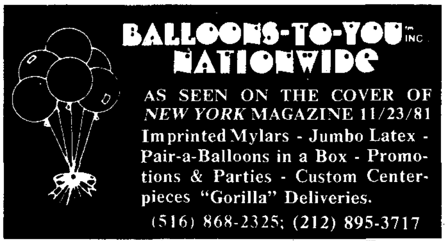

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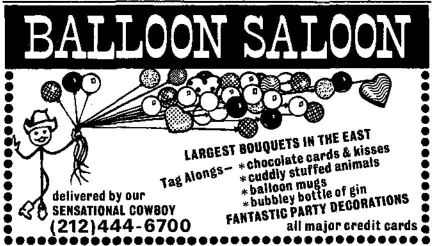

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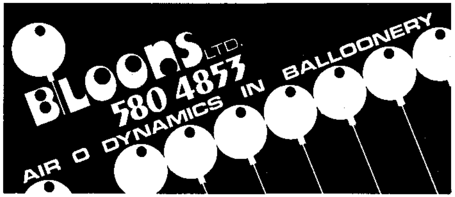
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This is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: 1 time ad—$210 per inch; 2 consecutive ads—$187 per inch each; 3 consecutive ads—$173 per inch each; 4 consecutive ads or 13 during one year—$158 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $10 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular New York Magazine Classified.

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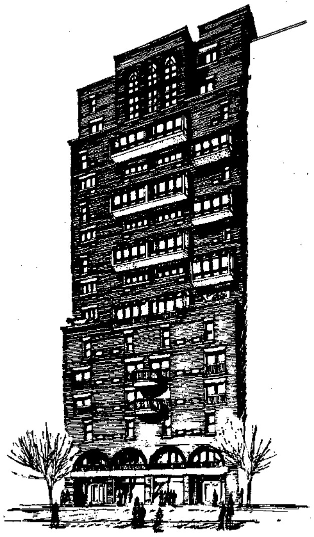

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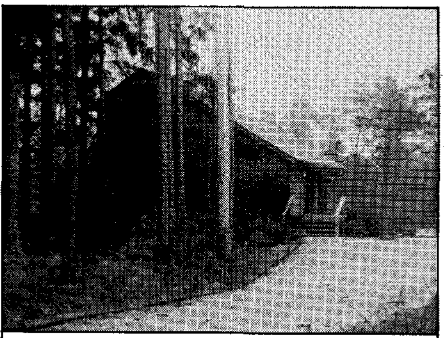

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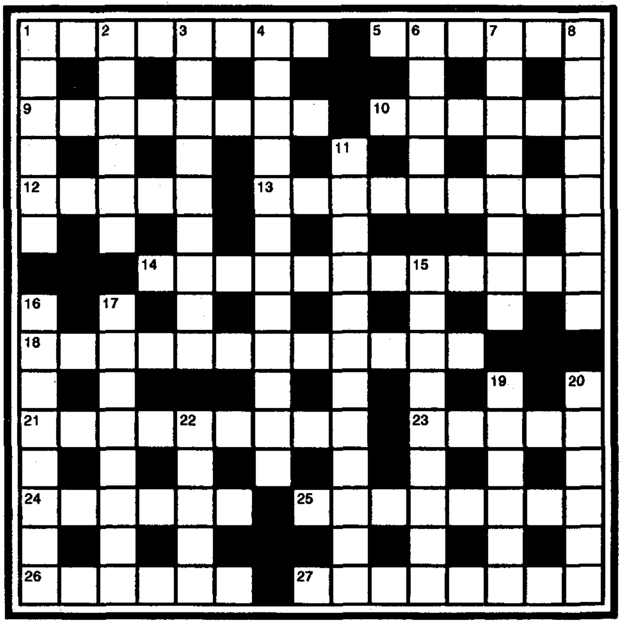
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Flier bringing harmony between nations to the East. (8)
5 Bird takes a quick informal look. (6)
9 Formal essay on the subject of exotic tea rites? (8)
10 Praise for the old country. (6)
12 Lie in this hood. (5)
13 Nothing obstinate and not so much lacking in scent. (9)
14 Bedclothes feature in the shop and its windows. (12)
18 It's at the finish the judge needs a playback instrument. (4-8)
21 Ban bread, love, and make up a vegetable dish instead. (5, 4)
23 "The portrait of a blinking ——" (Merchant of Venice). (5)
24 Is about to hand out cards to models. (6)
25 Pile in, sent flying, laid low! (8)
26 An opening to the French for something to eat. (6)
27 Town of the rosy West. (8)



Down

1 Remove the limit? (6)
2 Tie up ship aft and this sewer would be unnecessary! (6)
3 Exactly at eight or nine perhaps. (2, 3, 4)
4 Put the record on with a decent arrangement, yet it comes out incoherent. (12)
6 Morning always quickly arrives for the old ruler. (5)
7 Clearly sees cinders scattered on sand initially. (8)
8 Evaluate the situation again concerning a couple of vessels going round the East. (8)
11 Squashed grapes meant fruit with nothing added! (12)
15 Price revised leads to price less right — it's certainly steep! (9)
16 Accommodation for night-fliers returning with fish. (8)
17 Adversary goes to work quietly on broken net. (8)
19 He who keeps it is perfectly willing to see it taken! (6)
20 Mean, possibly waspish? (6)
22 Letter indicates where the flower splits up! (5)

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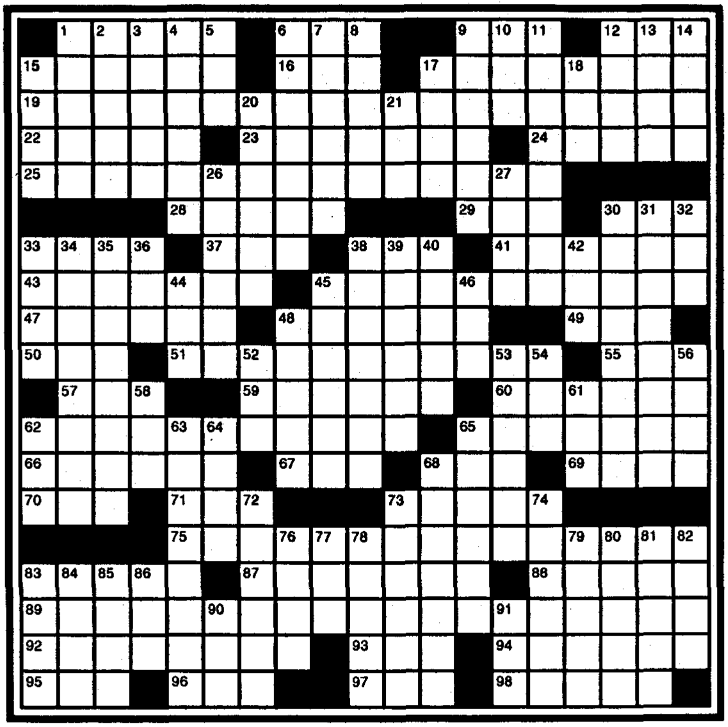
'BOOB-TUBE SCI-FI':CUE CROSSWORD/By Maura B. Jacobson

Across

1 Authors' concerns
6 Antiseptic prefix
9 Yugoslavian city
12 Architecture-critic Huxtable
15 Markova of ballet
16 F.D.R. measure
17 Leaves grief-stricken
19 Lorne Greene's craft
22 Lucy's friend
23 Mame, and ilk
24 Gaseous element
25 Rod Serling series
28 Growing out
29 Commandment word
30 —— Lanka
33 Double-reed instrument
37 Aves.
38 Matter, at law
41 Took a break
43 Part of the kaiser's realm
45 June Lockhart's interplanetary woe
47 Verbal comeback
48 Lent a hand
49 Opposite of dep.
50 Sun —— -sen
51 1963 anthology, with "The"
55 Peg for Palmer
57 Dance-name syllable
59 Wives of rajahs
60 Follower of two hips
62 Flying-saucer menace, 1967
65 Well filled
66 Main arteries
67 Annals units: abbr.
68 Shakespearean prince
69 Scrapes by, with "out"
70 Nigerian metropolis
71 Football coups, for short
73 Chaplin's widow, et al.
75 Sci-fi hit of the fifties
83 Ventriloquist Lewis
87 Not free-lancing
88 Ring up
89 Where Richard Basehart's "Voyage" went
92 Formal occasions
93 Chinese-style jacket
94 Substitutes (for)
95 Word with Antonio or Salvador
96 Cobb namesakes
97 Bank-acct. earnings
98 South African novelist

Down

1 "Bell Jar" poet
2 Limber
3 Four couples
4 "—— Meet Again"
5 So, to Burns
6 Knows by instinct
7 Vitamin-C source
8 Sci-fi villain Vader
9 Jeanette's partner
10 Anti-British gp.
11 Hides away
12 Ardent
13 Art——
14 "Gloomy —— author's prospects": Hawthorne
15 Act as accomplice
17 Folk-singer Joan
18 "One Day —— Time"
20 Salted, to a signora
21 Scram!
26 At its place: Lat.
27 Scandinavian goddess
30 Adventures of the "Enterprise"
31 Do a new version of
32 Freshwater fish
33 Country-music shindig
34 —— promise suit
35 Live sci-fi, 1951
36 That: Sp.
38 Holy and steam
39 Catches sight of
40 Stanches
42 Attraction at Bath
44 Producer's favorite sign
45 Max or Alan Jay
46 Ugandan name
48 Intoxicating
52 "Deck the halls" syllable
53 Take it on ——
54 Be drenched
56 Optometrists' concerns
58 Island in a stream
61 Word with 33-Down
62 Skater Babilonia
63 Most dapper
64 Sacred literature of Hinduism
65 Fled
68 Kind of practical joke
72 One-masted vessels
73 "The way —— with a maid"
74 Gina's colleague
76 Endings for insist and differ
77 Express plane
78 Mexican Indian language
79 Clark's role
80 Red, in Rimini
81 —— a million (rarity)
82 Remove from gradually
83 Norms: abbr.
84 Kibbutz dance
85 "—— o'clock scholar"
86 Certain blood factors
90 Bullish order to the broker
91 Silverware for a beverage: abbr.



Solutions to last week's puzzles appear on page 93.

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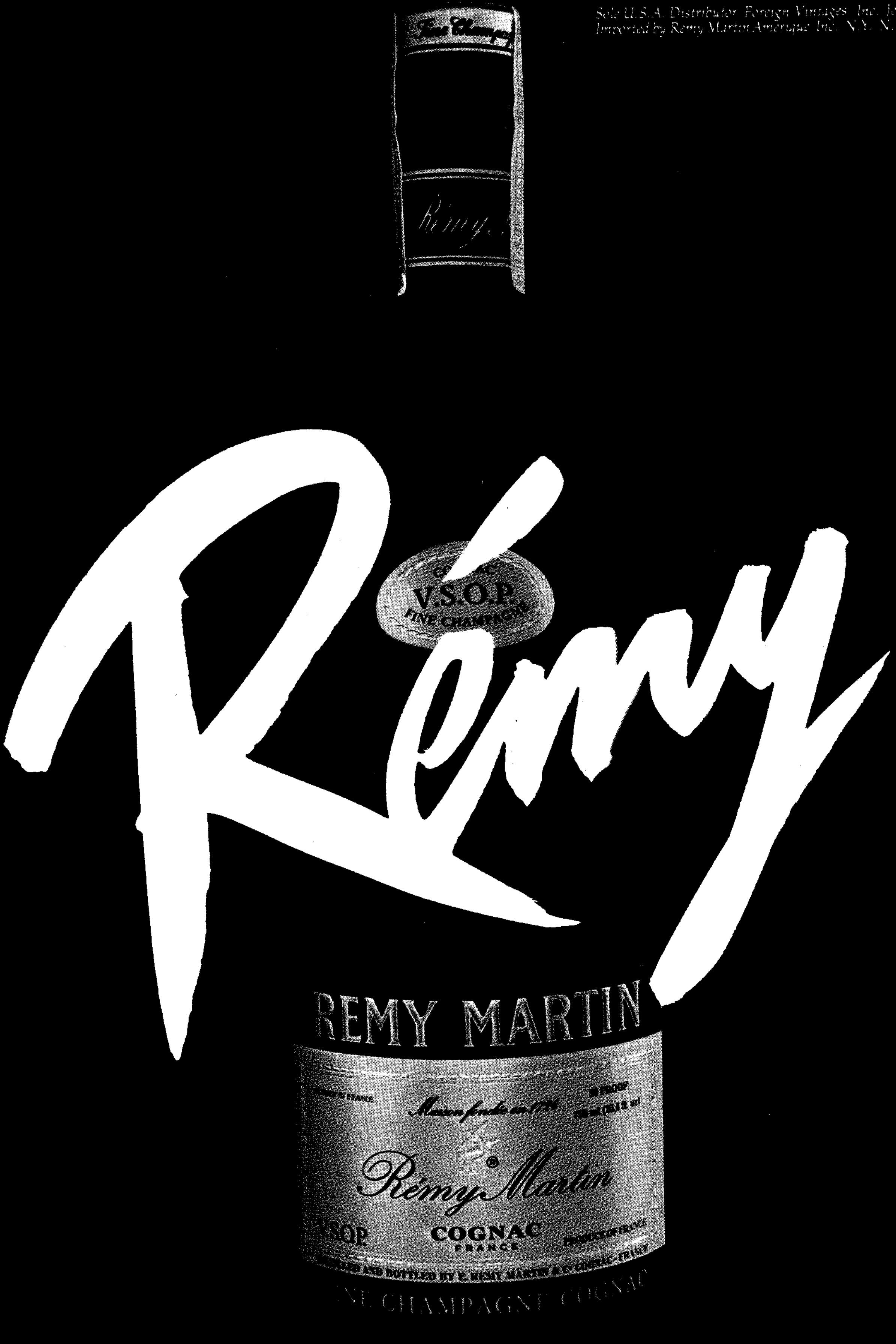
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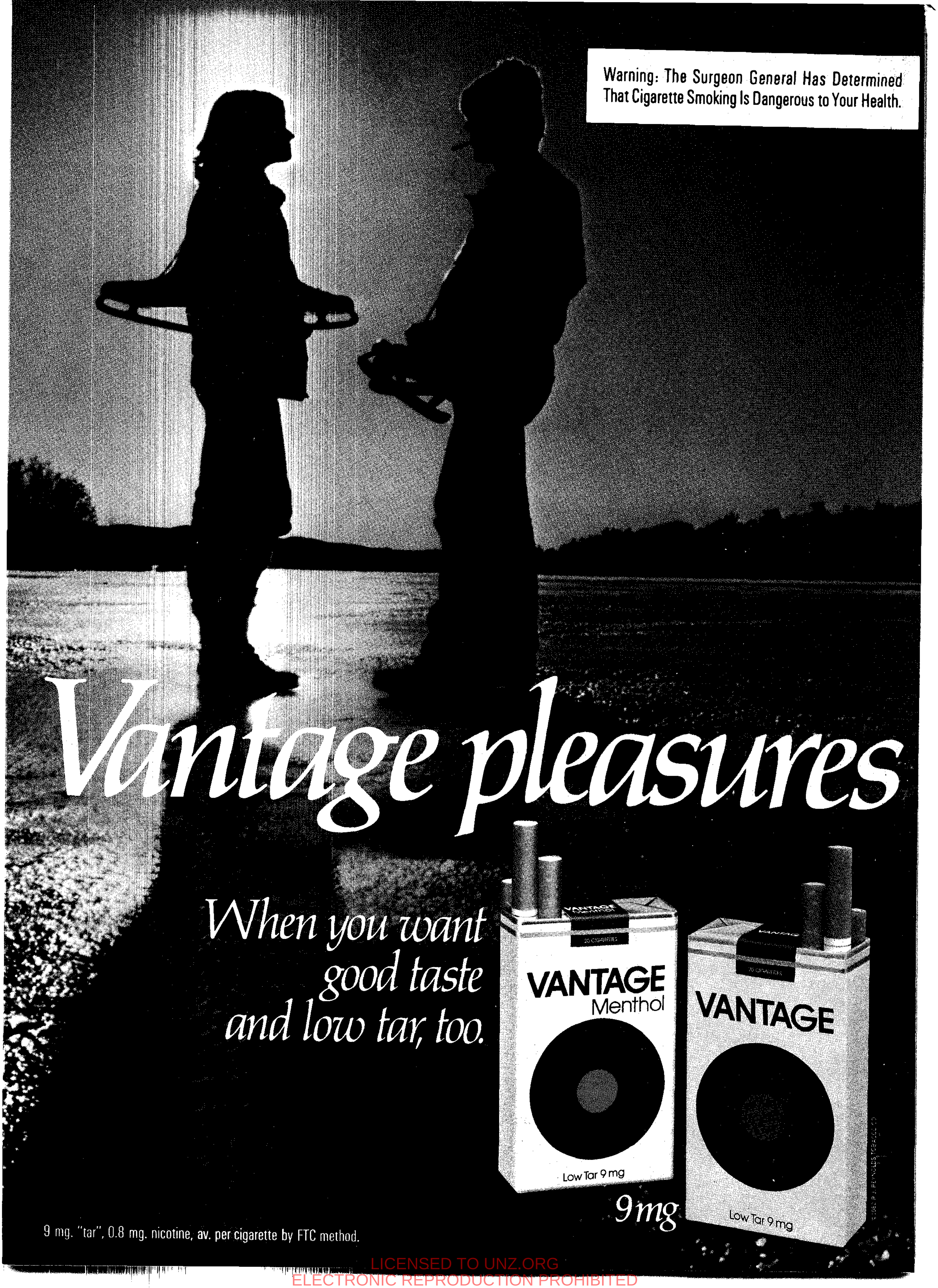
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